포인트 캐릭터 드로잉
POINT CHARACTER DRAWING
TACO
2
얼굴+다리
LEZHIN

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포인트
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Prologue

안녕하세요. 타코 작가로 활동하는 최원희입니다.

〈포인트 캐릭터 드로잉〉은 제가 캐릭터 기초 드로잉 강사 활동을 하면서
학생들이 궁금해하거나 혹은 그림 그리는 사람들이 보면 좋을 것 같다는 내용을 시작으로
하루 한 장, 일주일에 다섯 장씩 그리며 2년 넘게 작업한 것들을 묶어
이렇게 책으로 나오게 되었습니다. 현재까지도 스스로 지키고 있는 약속으로 만들어진 내용물로
꾸려진 책이라 그런지 감회가 새롭습니다.

이번 책은 분권을 통해 휴대성을 높이며 파트를 나눠 효율적으로 공부할 수 있게 기획하였습니다.

그림을 따라 그려보거나 참고해서 그리는 것도 좋지만 손쉽게 휴대하면서 많이 보고
눈에 익혀두는 이미지트레이닝 연습을 하기에 좋은 이론들이지 않을까 생각합니다.

그림은 하나의 정보만이 아닌 수많은 자료를 통해 많은 지식을 쌓아가며 그리는 것이 바람직합니다.
그 많은 정보 중, 이 책에서 얘기하는 바가 독자분들께 조금이라도 도움이 됐으면 좋겠습니다.

덧붙여 어릴 때부터 어려운 환경에서 힘들게 두 아들을 키워주시느라
고생하신 부모님에게 감사하다는 인사를 책에 남깁니다.
항상 옆에서 사랑과 도움을 주는 아내에게도, 저 역시 사랑하고 고맙다고 전하고 싶습니다.

일을 하다 보면 당연히 힘들 때도 있지만 좋아하는 일을 하며 살 수 있다는 것에
항상 감사하며, 꾸준한 활동으로 그림 그리는 사람들에게 조금이라도 도움이 될 수 있도록
성실하게 노력하겠습니다.

책이 나오기까지 작가의 작은 의견까지도 존중해주고
독자분들을 위한 좋은 책으로 출판할 수 있게 신경 써준 레진에 감사드립니다.

감사합니다.

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포인트 캐릭터 드로잉

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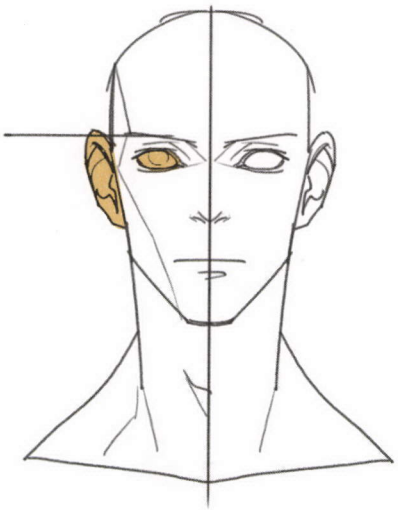
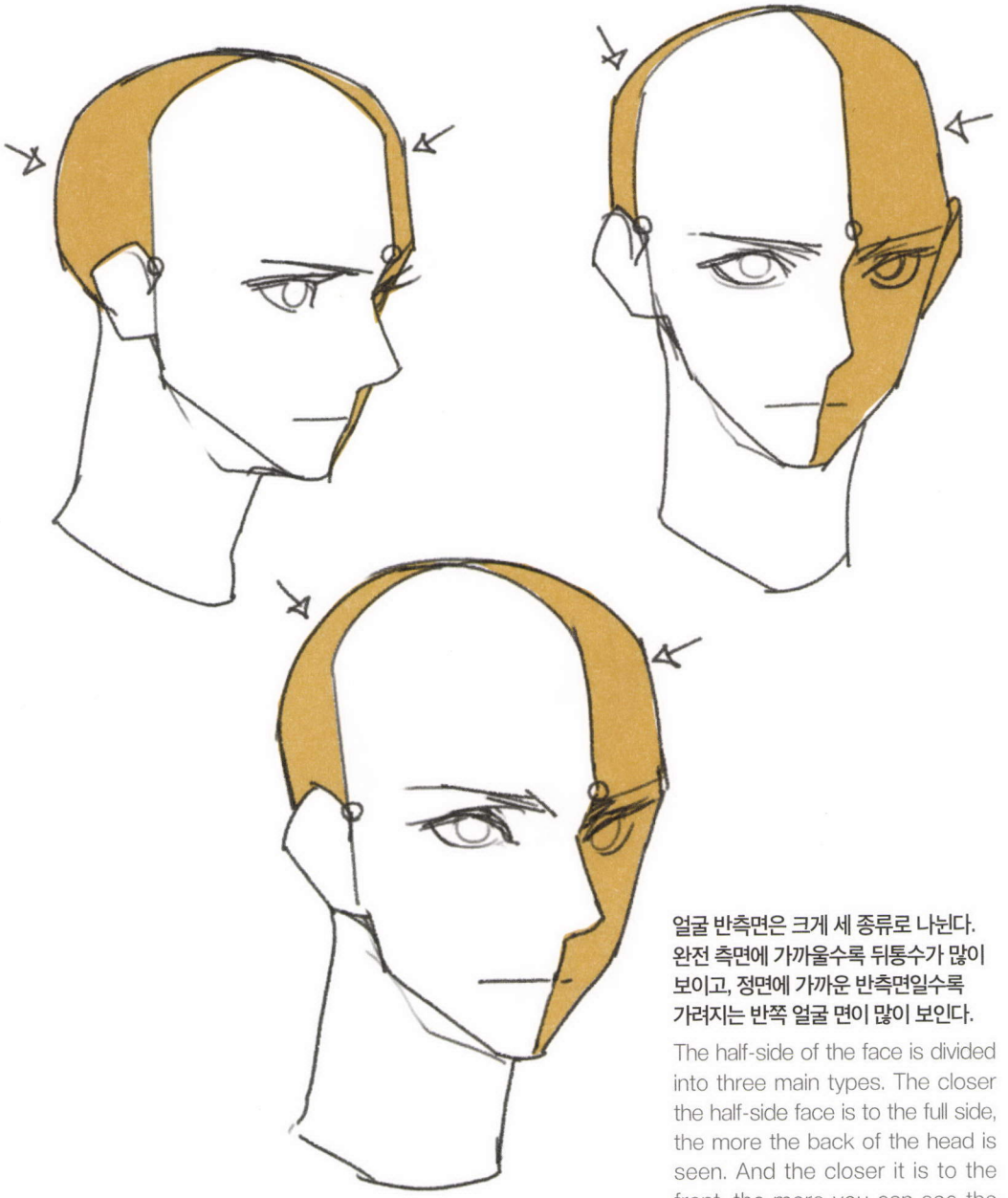
포인트 캐릭터 드로잉

Part 3 얼굴

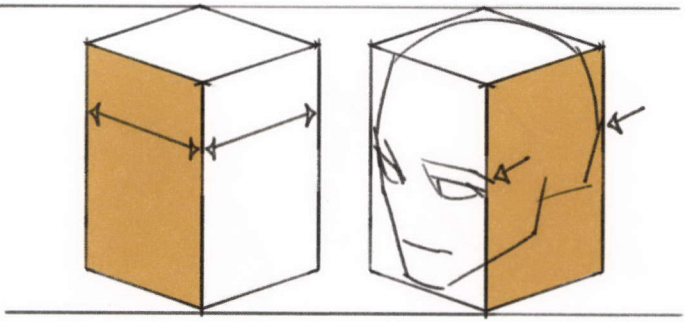
face





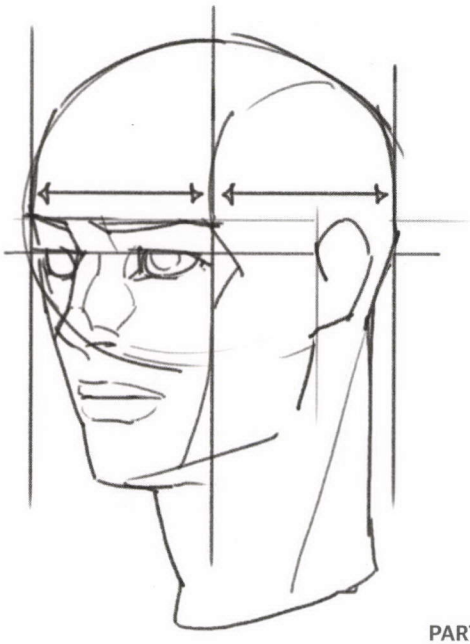
얼굴 반측면은 크게 세 종류로 나뉜다.
완전 측면에 가까울수록 뒤통수가 많이 보이고, 정면에 가까운 반측면일수록 가려지는 반쪽 얼굴 면이 많이 보인다.

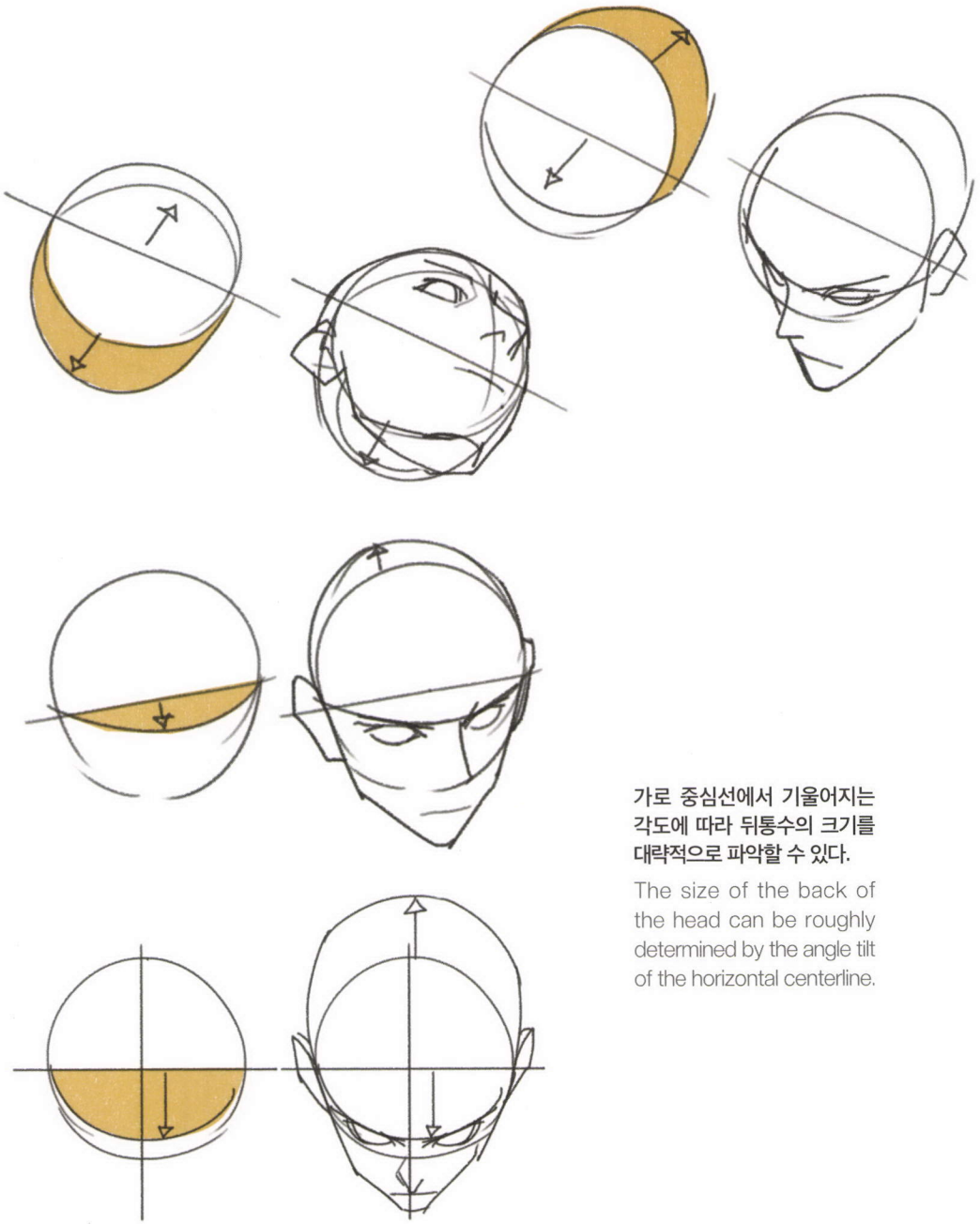
The half-side of the face is divided into three main types. The closer the half-side face is to the full side, the more the back of the head is seen. And the closer it is to the front, the more you can see the half of the face that is covered.



기본 반측면 얼굴 각도로 눈, 코, 입이 붙은 정면과 귀가 붙은 옆면을 같은 너비로 예측하고 꺾이는 면에 눈썹 끝과 뒤통수를 닿게 한다.

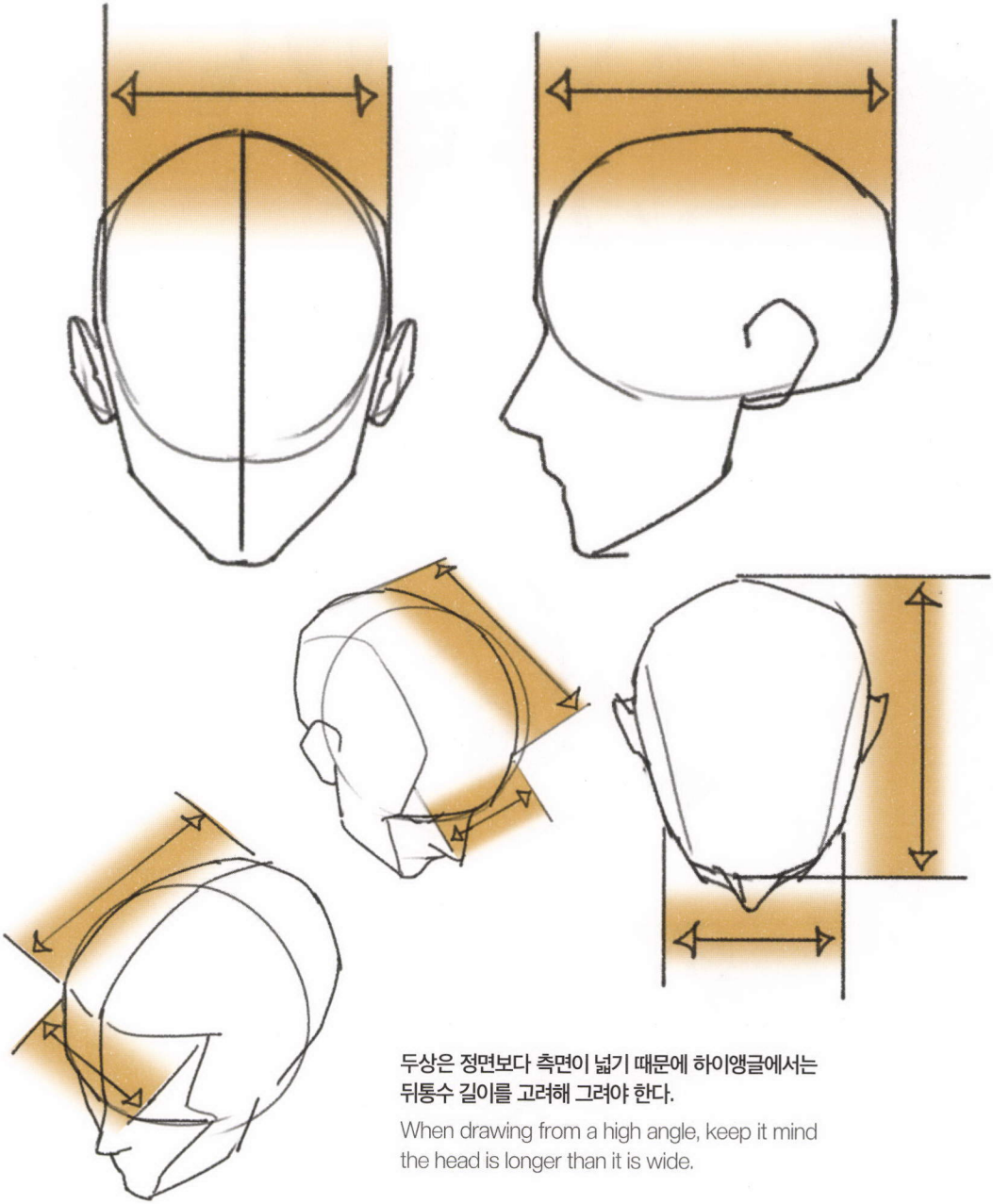
For the basic face from a three quarter view angle, the front of the face (where the eyes, nose, and mouth are located) should be equal in length to the side of the face (where the ear is located). The side of the face starts at the tip of the eyebrow and ends at the back on the head from this angle.





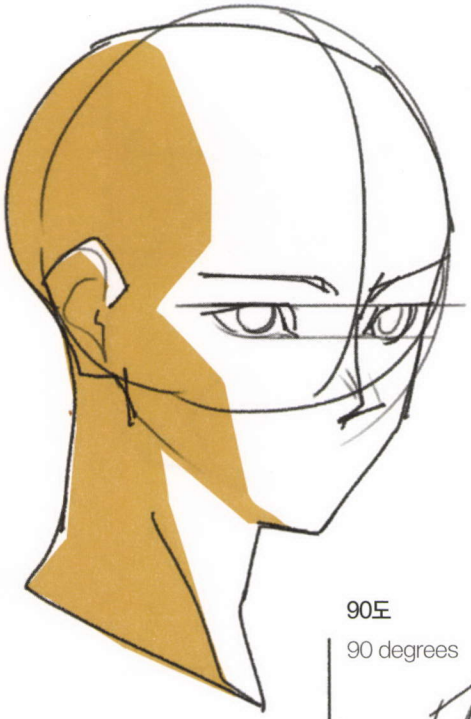
가로 중심선에서 기울어지는 각도에 따라 뒤통수의 크기를 대략적으로 파악할 수 있다.

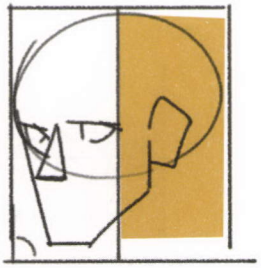
The size of the back of the head can be roughly determined by the angle tilt of the horizontal centerline.



두상은 정면보다 측면이 넓기 때문에 하이앵글에서는 뒤통수 길이를 고려해 그려야 한다.

When drawing from a high angle, keep it mind the head is longer than it is wide.



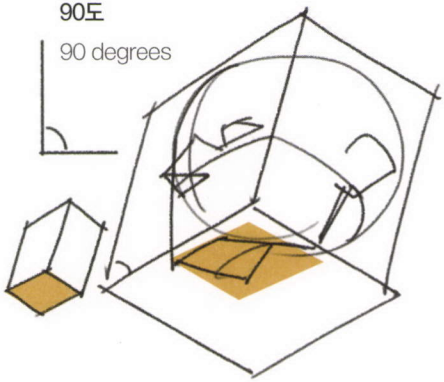


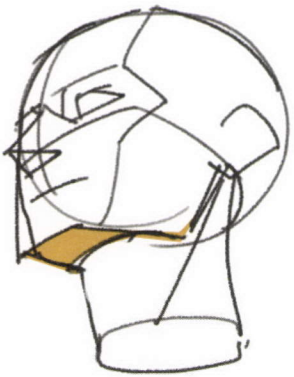
턱 밑면이나 머리 윗면은 육면체를 떠올리면서 틀어진 각도와 유사하게 면을 만든다.

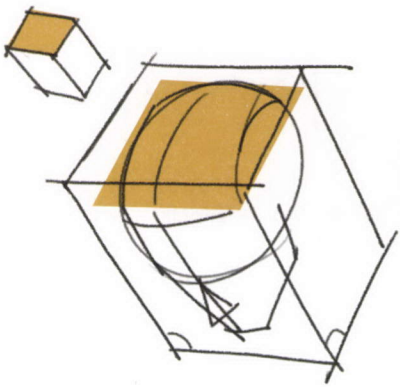
For the base of the chin or the top of the head, draw an imaginary angled cube consistent with the tilt of the face to act as a reference.

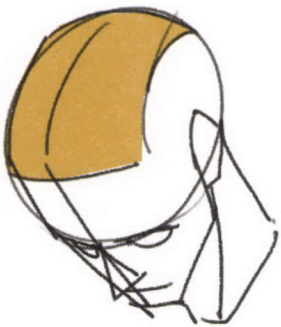
90도

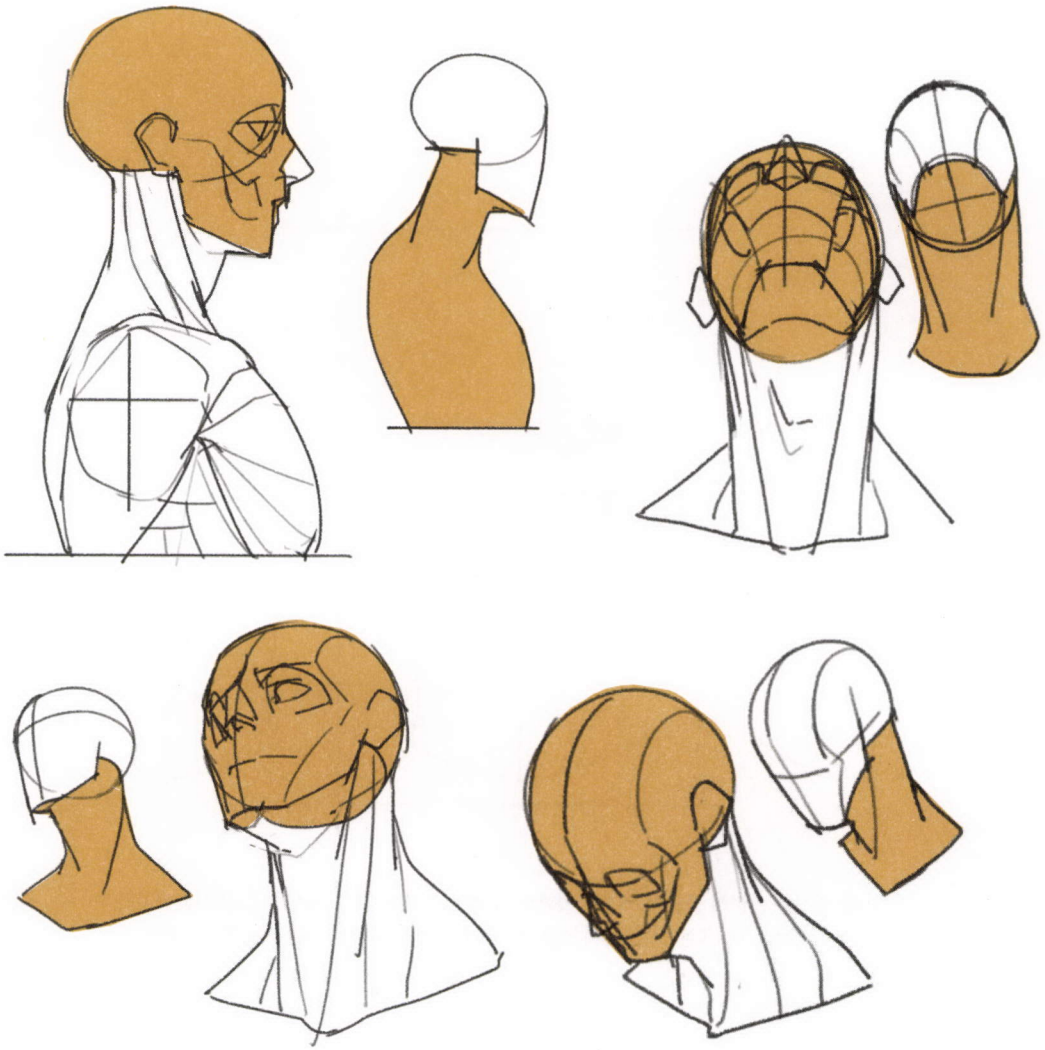
90 degrees





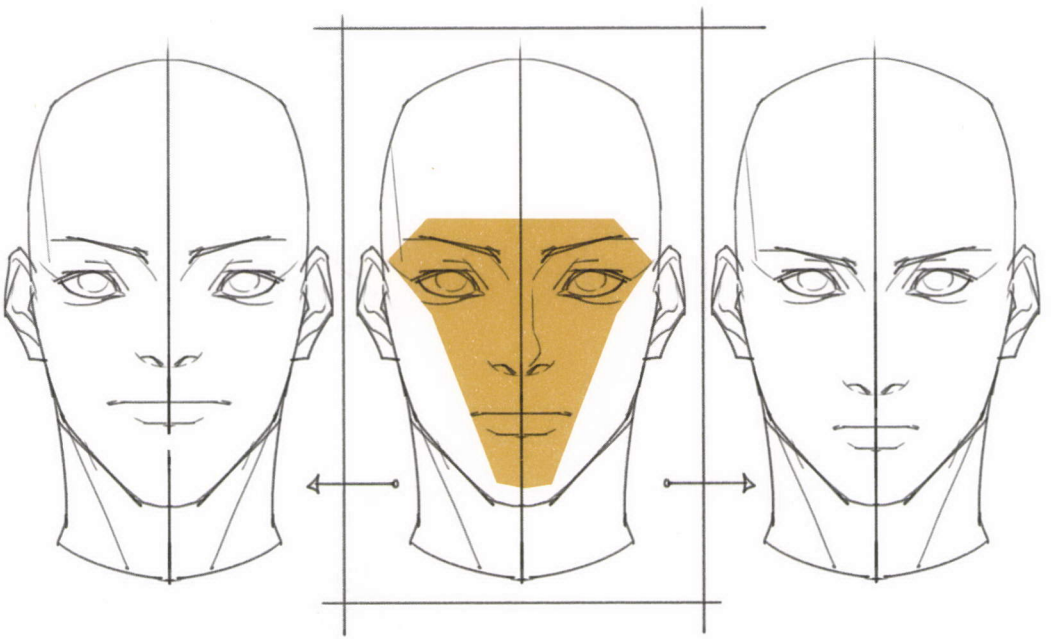






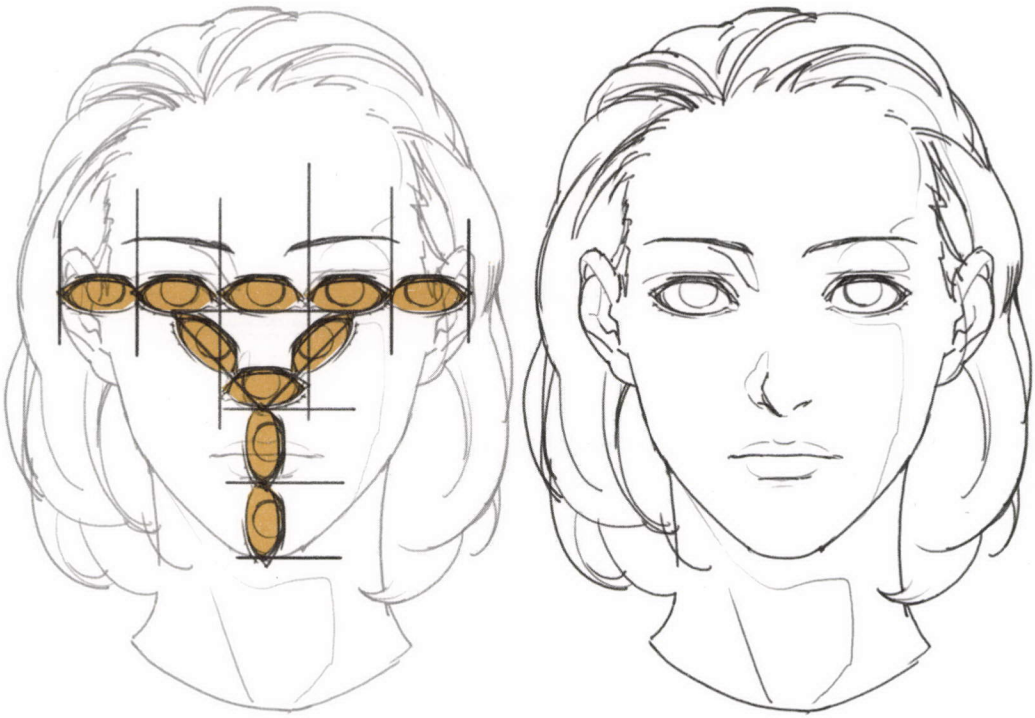
얼굴을 단순한 해골 형태로 인식하고 목을 붙이면 여러 각도를 쉽고 입체감 있게 그릴 수 있다.
(해골 형태로 인식하는 것도 당연히 연습이 필요하다)

Picturing the face in the form of a simple skull and then attaching the neck makes it easier to draw various angles of the face in three-dimensions.
(Recognizing faces in the form of skulls, of course, requires practice)



이목구비의 위치는 상당히 중요하다. 기본형에서 미간이 넓어지거나 좁아지거나, 코가 짧아지거나 길어지거나, 입이 커지고 작아지고, 높낮이 또한 미세한 차이가 생길 경우 인상이 달라지기 때문이다.

The position of the ears, eyes, mouth, and nose is very important. This is because the impression changes if there is a difference in the basic shape of the features, such as widening or narrowing between the eyebrows, shortening or lengthening the nose, the mouth getting bigger or smaller, or the height changing slightly.

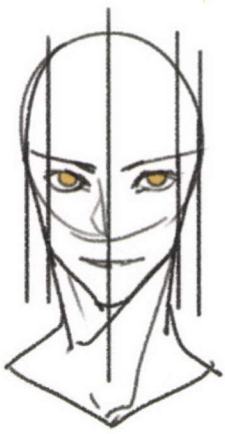


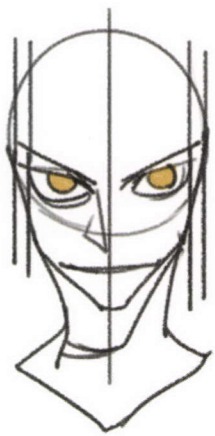
눈 하나의 길이만으로도 얼굴의 이목구비 위치를 잡아낼 수 있다.

The location of the facial features (ears, eyes, mouth and nose) can be determined with just the length of one eye.

양쪽 눈 끝에서 눈동자 크기만큼 떨어뜨려 얼굴형에 따른 라인을 측정한다.

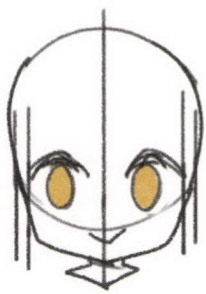
Measure the width of the face shape by spacing out the size of the pupil at the end of both eyes.

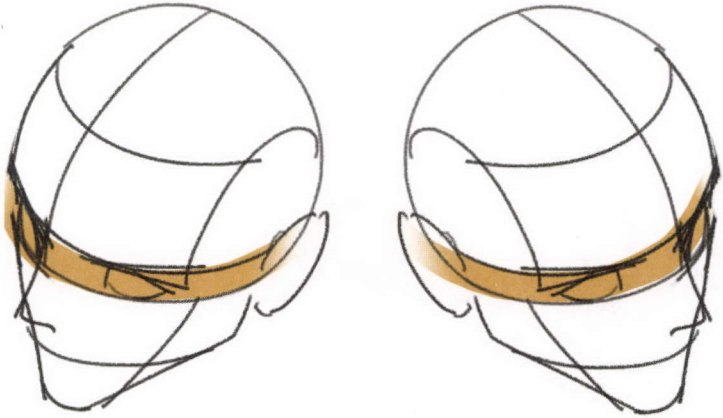




눈 끝의 폭이 좁아질수록 만화스럽다.

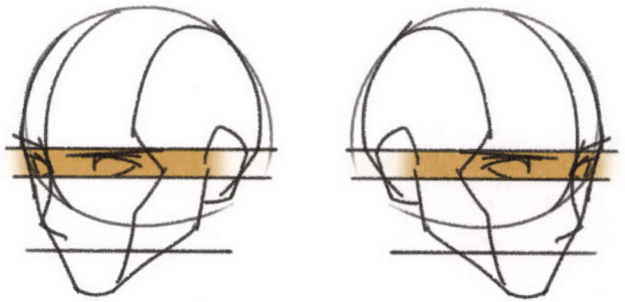
The narrower the width of the ends of the eyes, the more it looks like a cartoon.

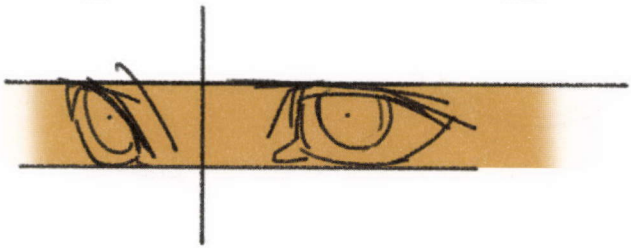


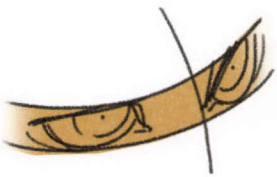


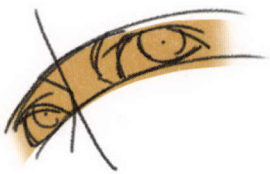
얼굴 각도에 맞춰 양쪽 눈의 기울기는 호를 그려 맞춘다.

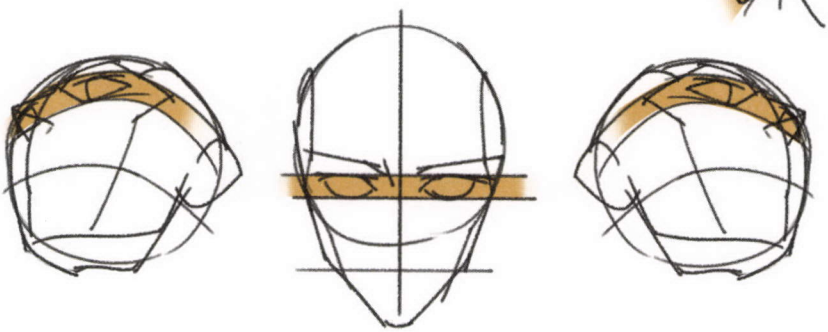
Draw an arc to match the slope of both eyes according to the face angle.

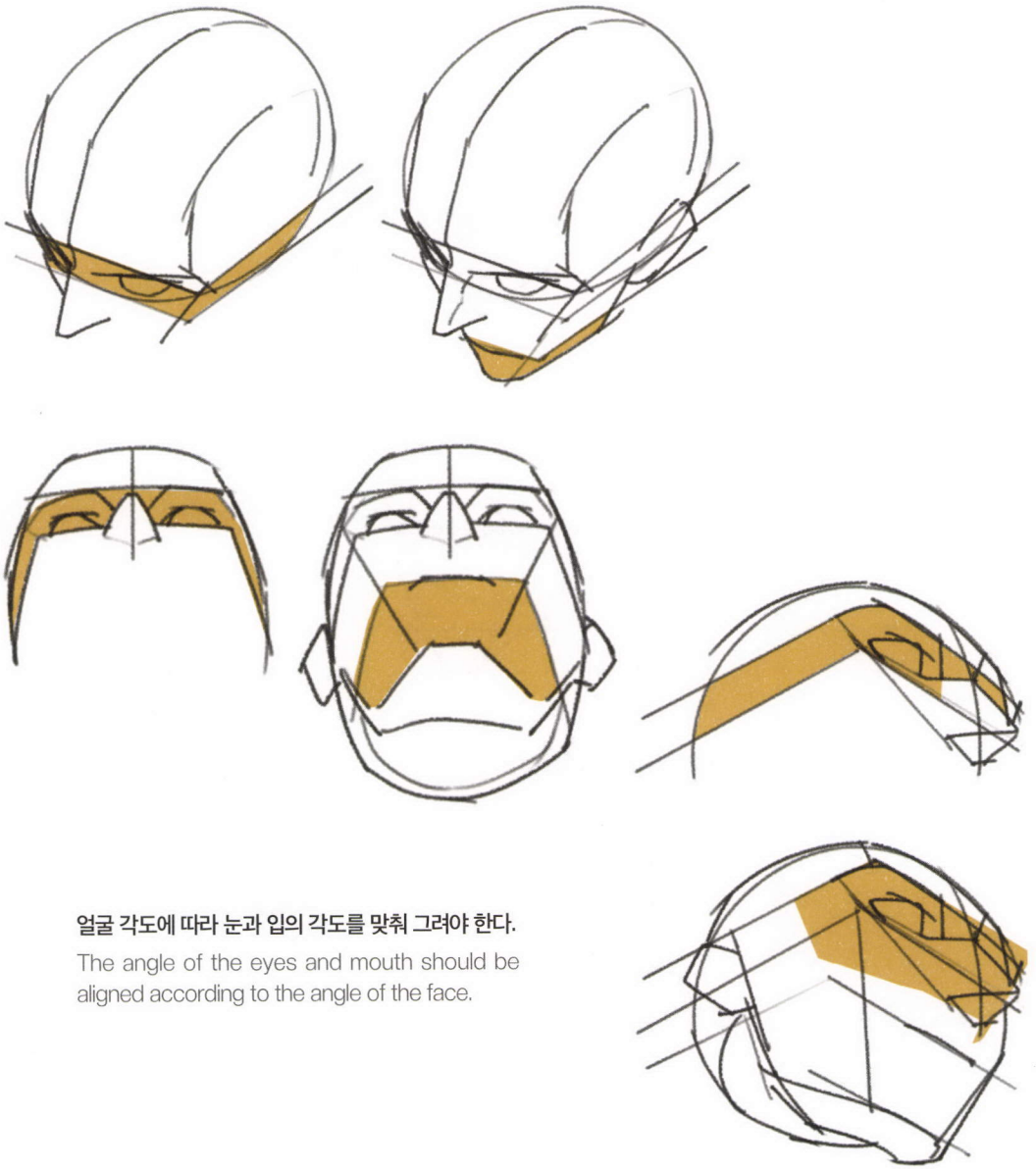






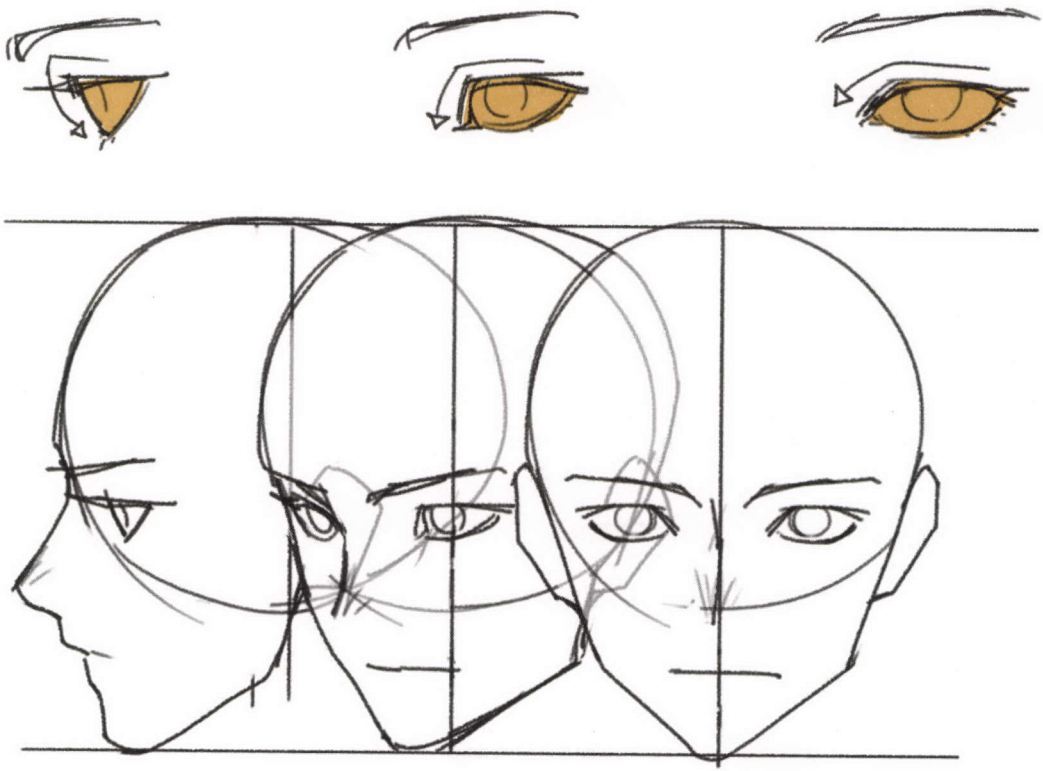






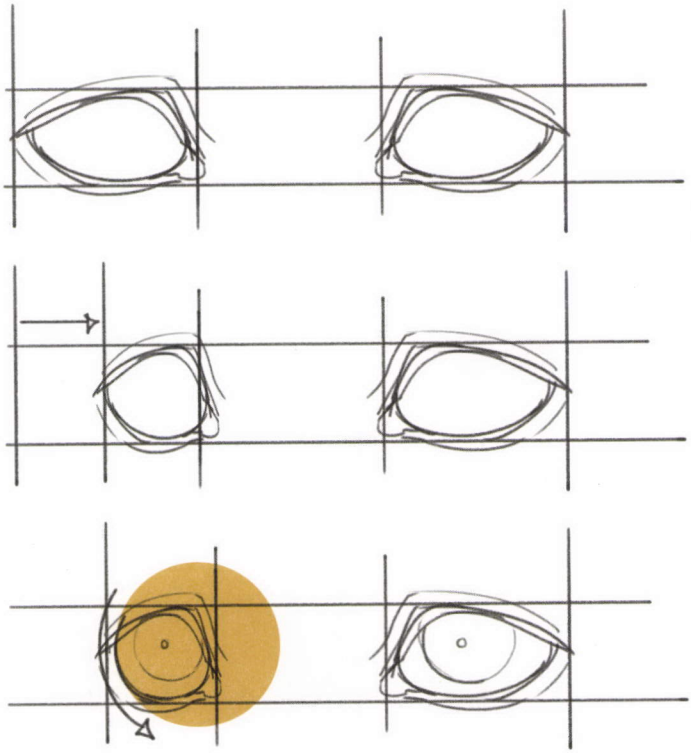
얼굴 각도에 따라 눈과 입의 각도를 맞춰 그려야 한다.

The angle of the eyes and mouth should be aligned according to the angle of the face.



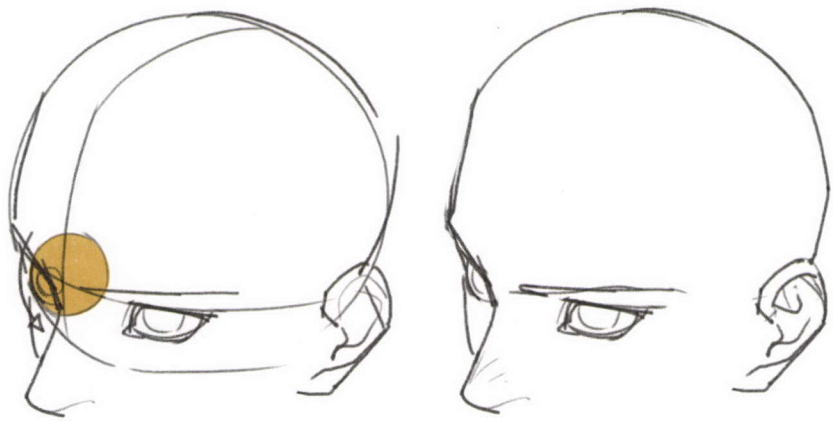
다양한 얼굴 각도에서 눈 시작점의 경사는 그림체에 따라 달라진다.

Depending on the drawing style, the slope of the eye start point at various facial angles varies.



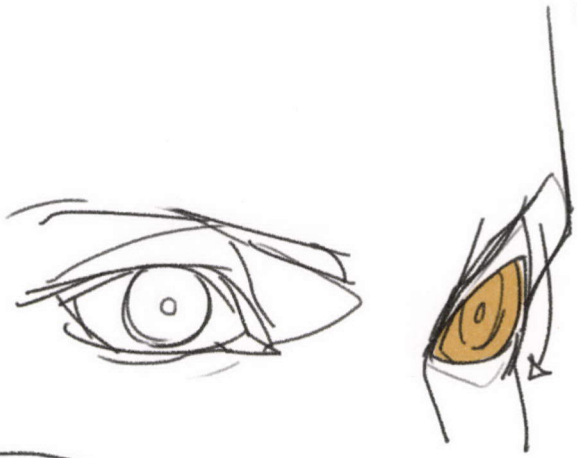
정면 눈에서 한쪽 눈의 가로 너비를 줄이면 반측면 눈의 형태가 된다.

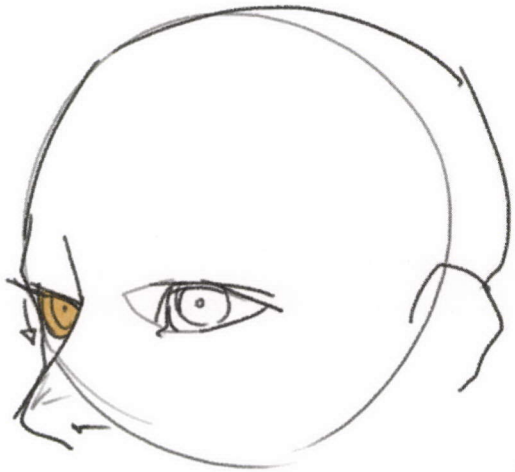
By reducing the width of one eye, you can easily create the shape of eyes in the three quarter view.



눈알의 형태(원형)를 고려해 외곽을 곡선으로 만든다.

Consistent with the circle of the eyeball, make the outer part of the eye curved.



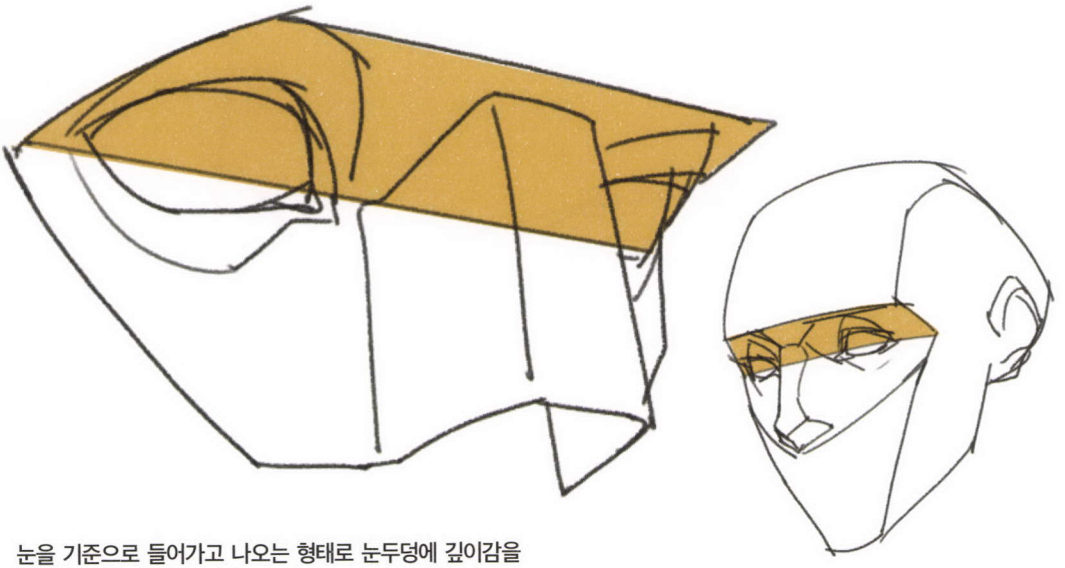


눈이 얼굴형에 붙는 반측면 각도일 경우, 눈동자의 형태를 고려하여 곡선의 실루엣을 살려 준다.

For the half-sided angle at which one eye contacts the face line, the silhouette of the face curve is drawn following the shape of the pupil.

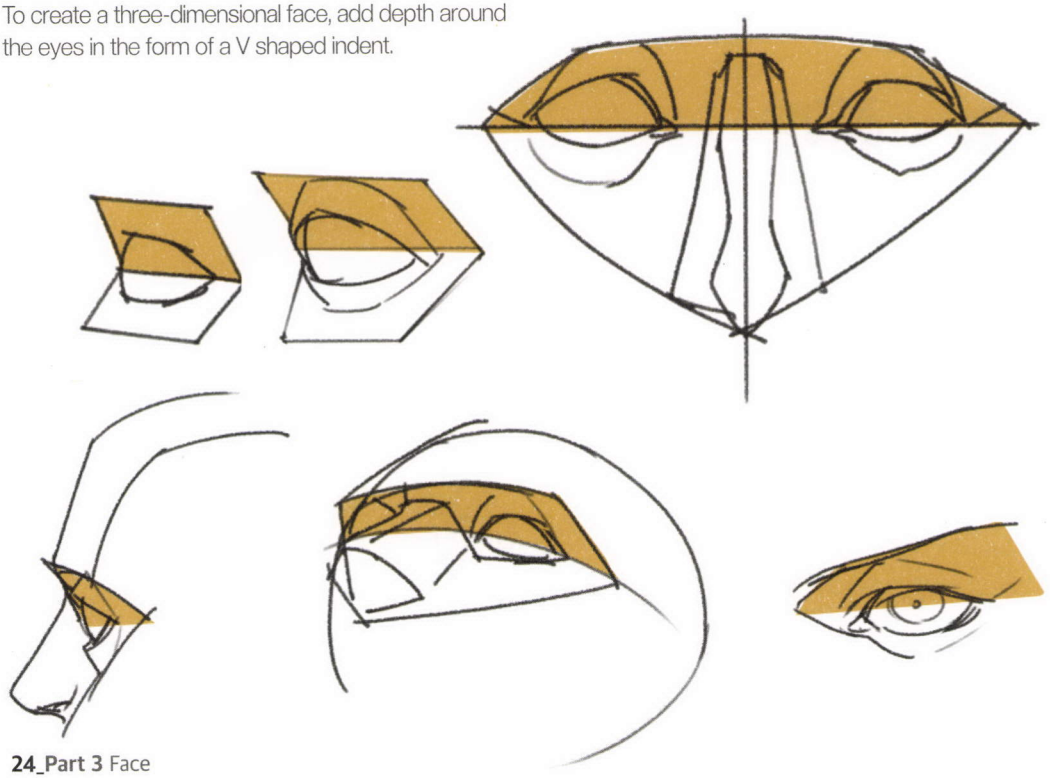
만화체일 경우 라인을 붙이지 않고 생략할 수 있다.

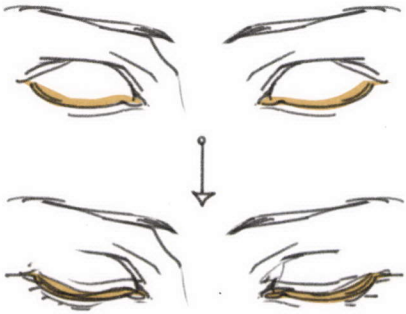
If you are drawing in a cartoon style, the face line can be disregarded.



눈을 기준으로 들어가고 나오는 형태로 눈두덩에 깊이감을 만들면 얼굴에 입체감이 생긴다.

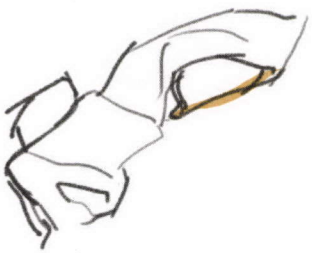
To create a three-dimensional face, add depth around the eyes in the form of a V shaped indent.

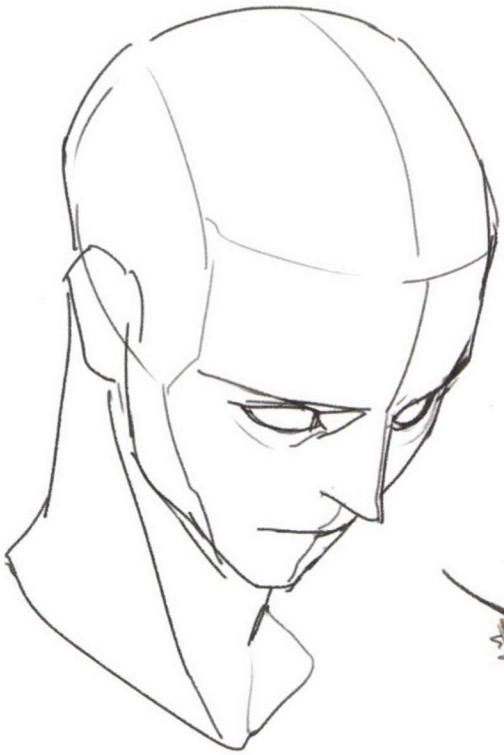


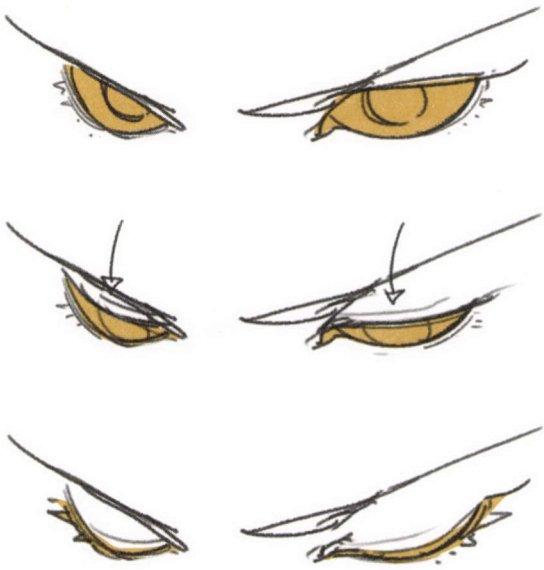


눈을 그린 후 아래쪽 라인에 두께를 만들어 눈꺼풀이 내려온 느낌을 주면 감은 눈을 쉽게 그릴 수 있다.

After drawing the eyes, you can easily draw closed eyes by thickening the lower line of the eyelids.

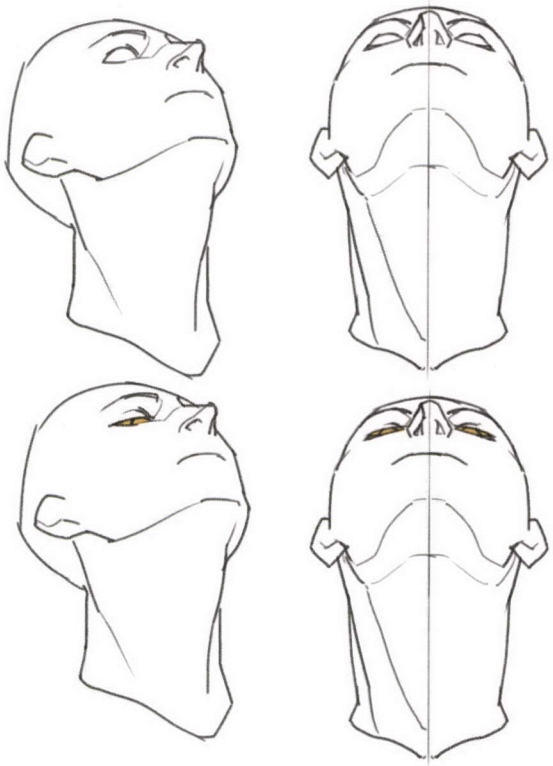






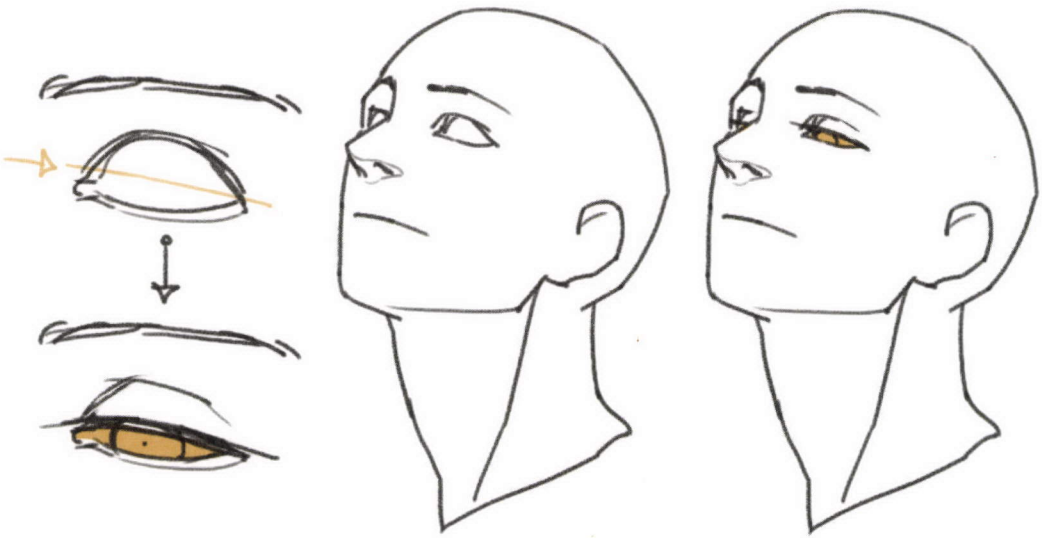
고개를 숙인 상태에서 눈을 서서히 감으면 눈매가 아래로 휜 곡선을 그리며 감긴다.

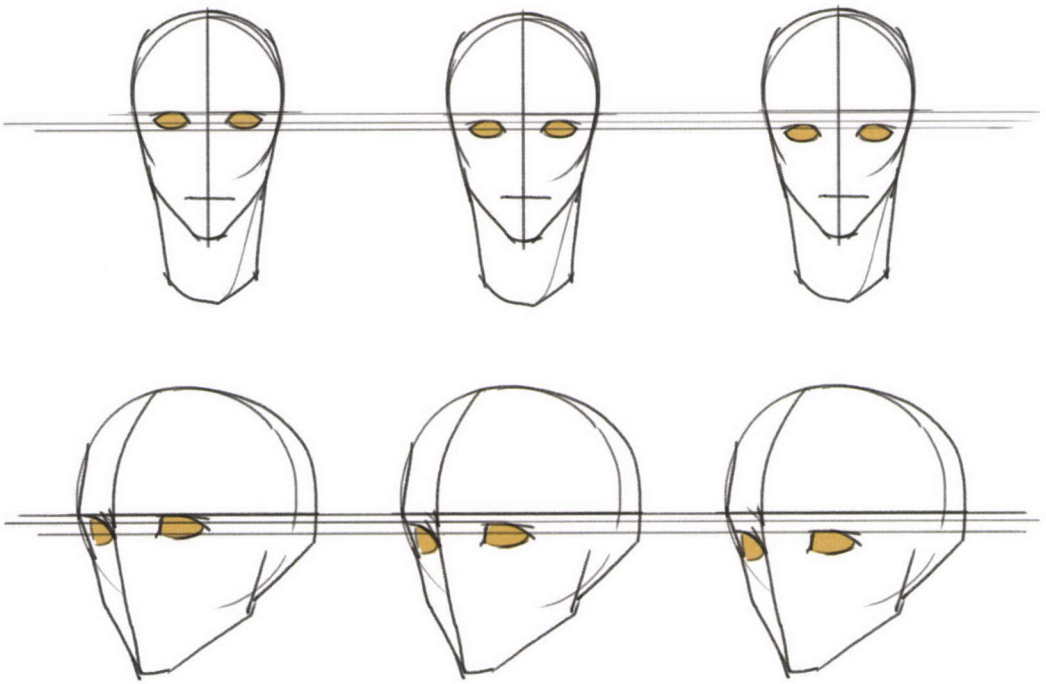
If you slowly close your eyes while lowering your head, the eyes close in the form of curves that are bent downward.



얼굴을 든 각도에서 게슴츠레한 눈을 그리려면 기본 눈 크기에서 반을 자르면 된다.

To make bleary eyes when the face is tilted backwards draw the eyes in half size.



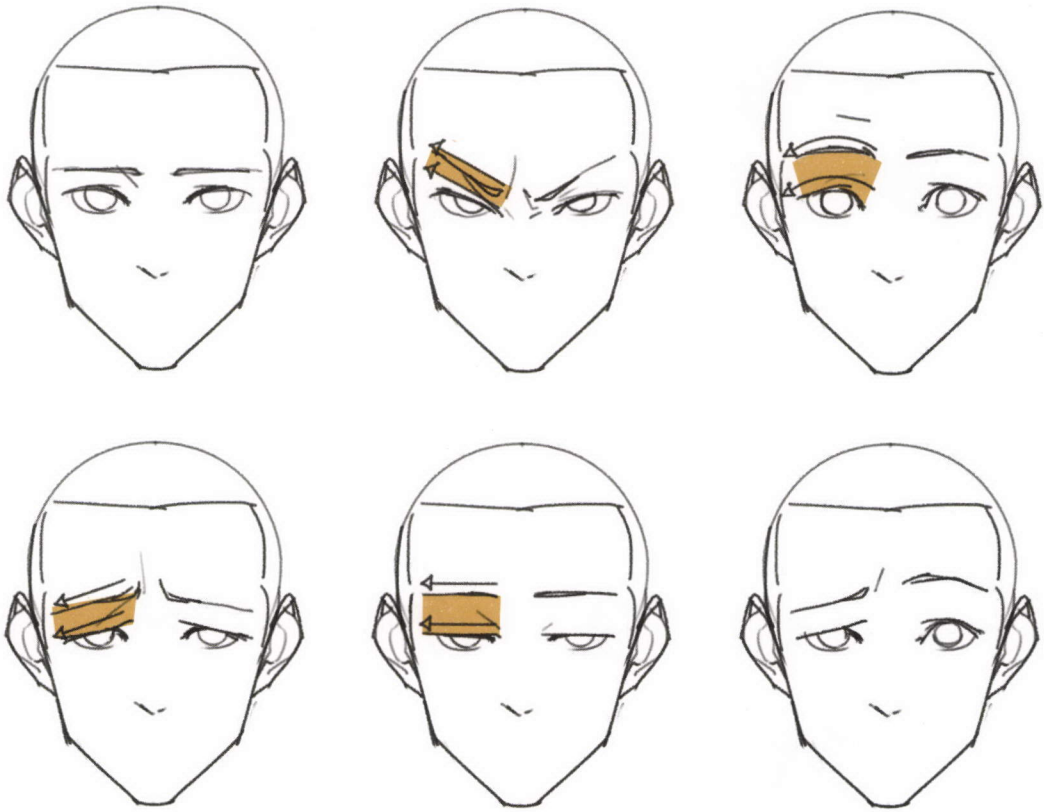


얼굴에서 눈 높낮이 위치만으로도 캐릭터의 연령대와 인상이 달라진다.

The height of the eyes on the face alone changes the age range and impression of the character.

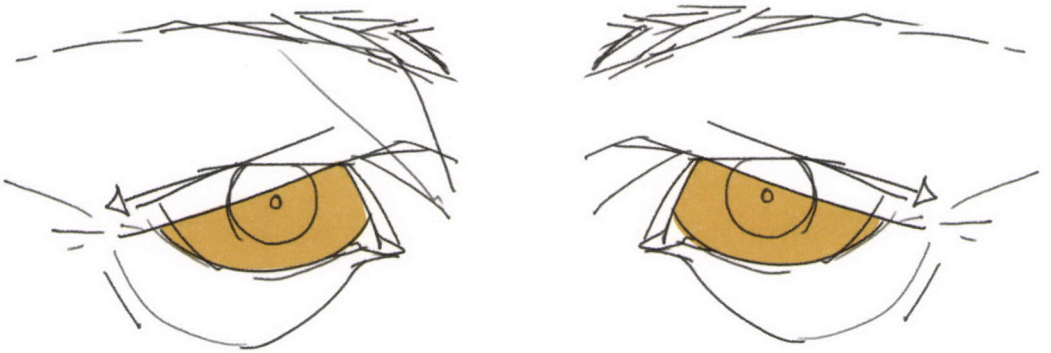
표정을 살리는 눈의 표현으로, 눈썹과 눈매의 흐름을 통일시키면 편하다.

To create dynamic facial expressions, it helps to match the flow of the eyebrows with the eye shapes.



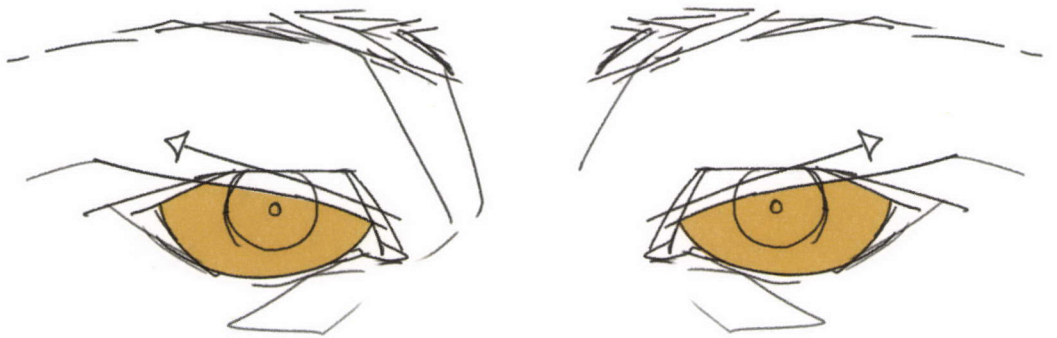
양쪽 눈에 각각 다르게 응용도 가능하다.

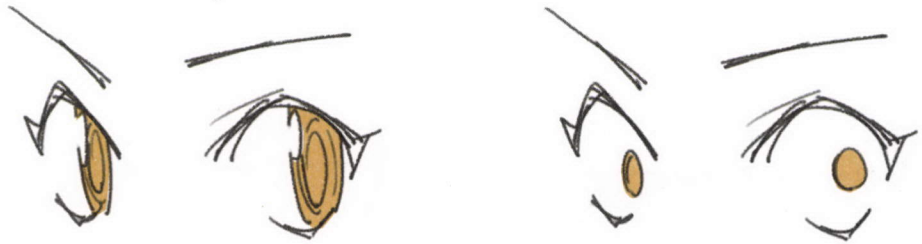
This works with one or both eyes.



눈매 위쪽의 흐름만으로도 다양한 눈의 표현이 가능하다.

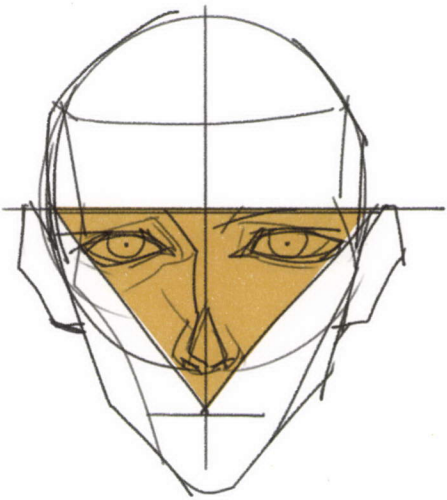
The line flow of the upper eye alone enables various eye expressions.

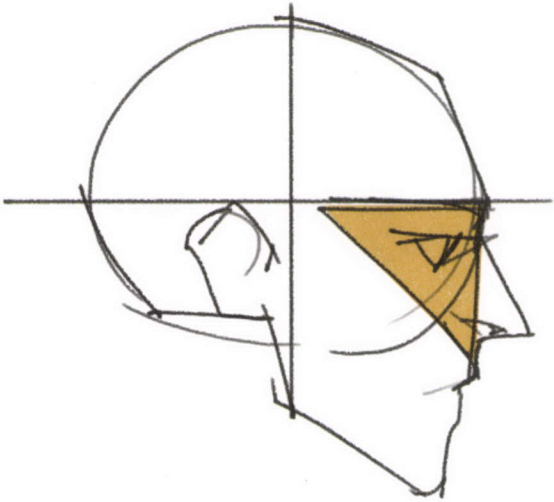


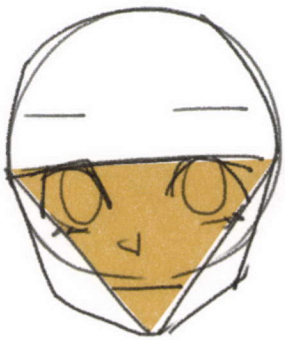


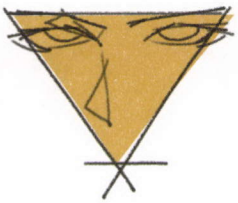
눈동자의 크기 변화만으로도 캐릭터의 감정이 전달된다.

Just by changing the size of the pupils,
the emotions of the character are conveyed.



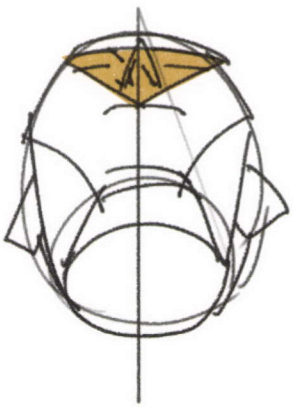


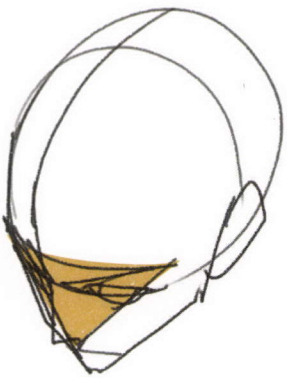


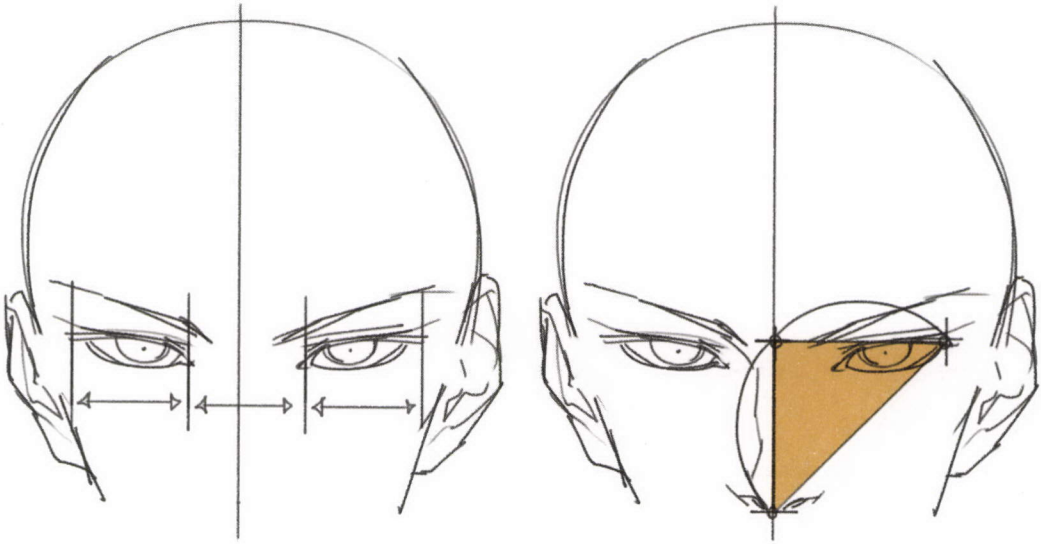


눈썹 위치부터 삼각형의 형태를 대략 파악해서 눈과 코를 넣어주고 인중 부분까지 오게 한다.

Approximate the shape of a triangle from the position of the eyebrows, place the eyes and nose inside it, and bring the tip of the triangle to the philtrum.

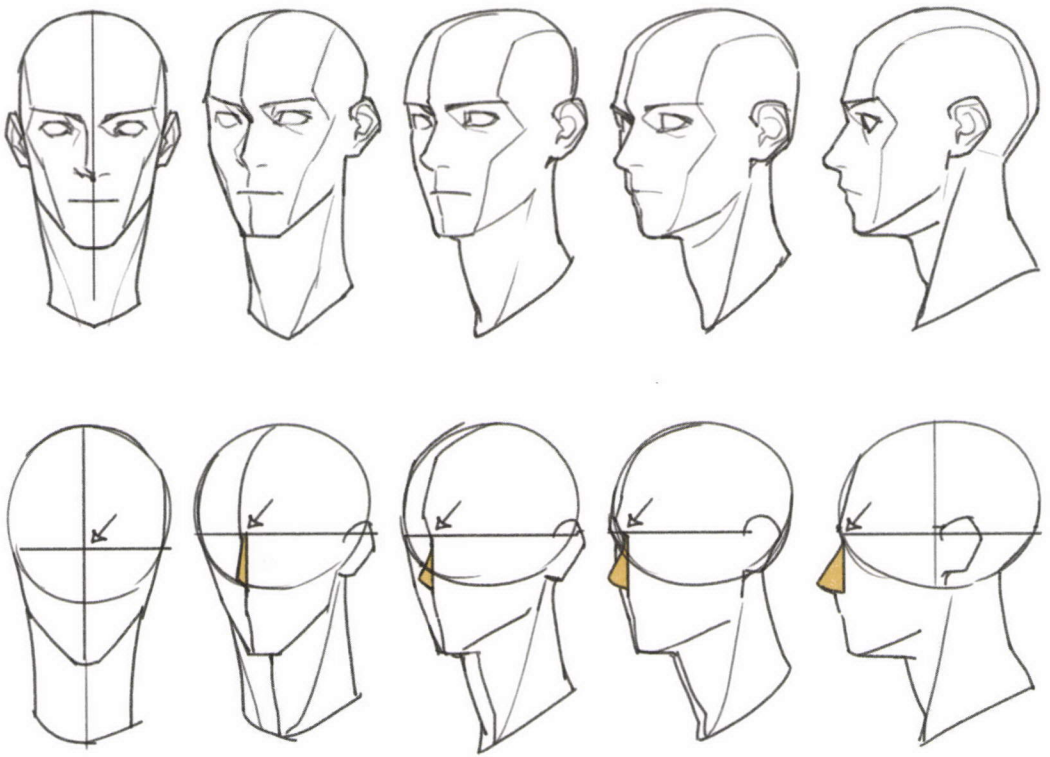






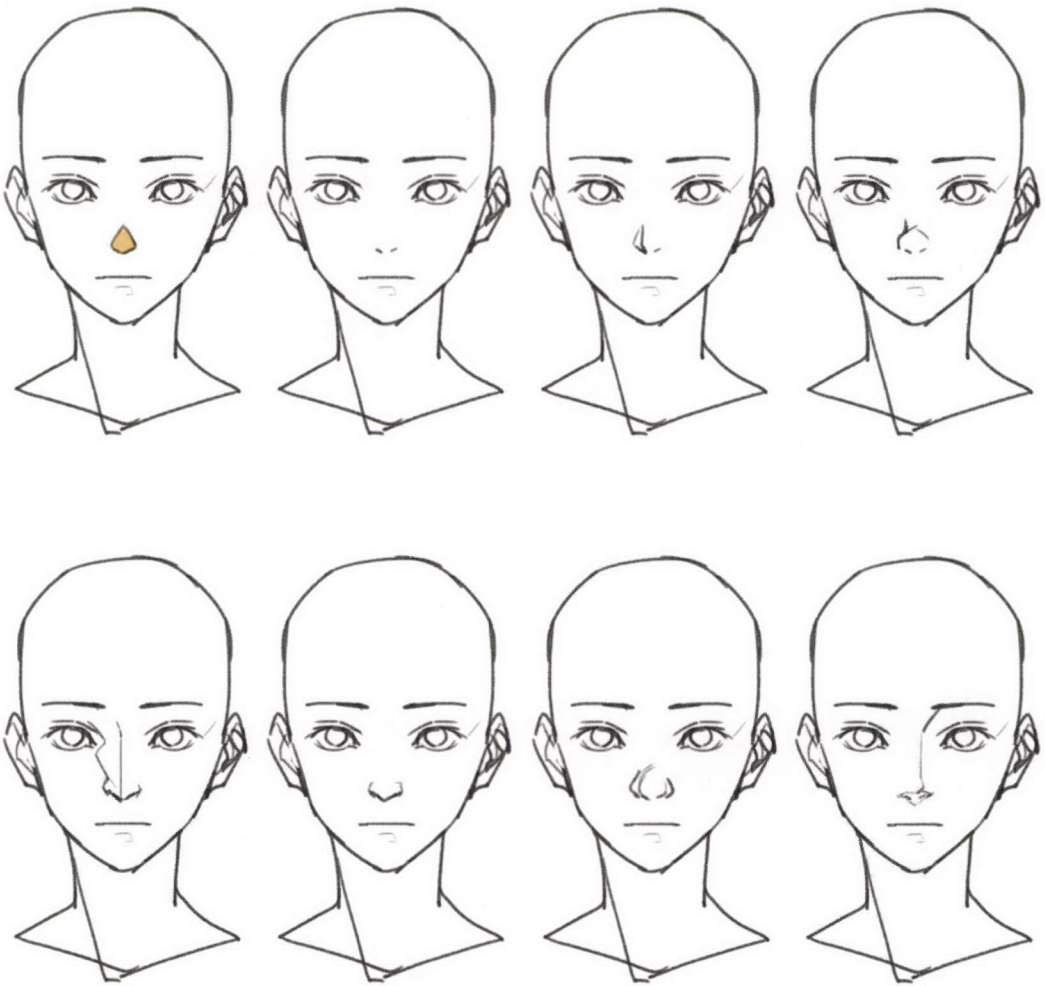
미간의 중심에서 눈꼬리까지의 길이로 코의 위치를 파악할 수 있다. 물론, 그림체에 따라 계산 방식이 달라진다.

The position of the nose can be determined by the length from the midpoint between the two eyebrows to the tail of the eye. Of course, this calculation method varies depending on the drawing style.



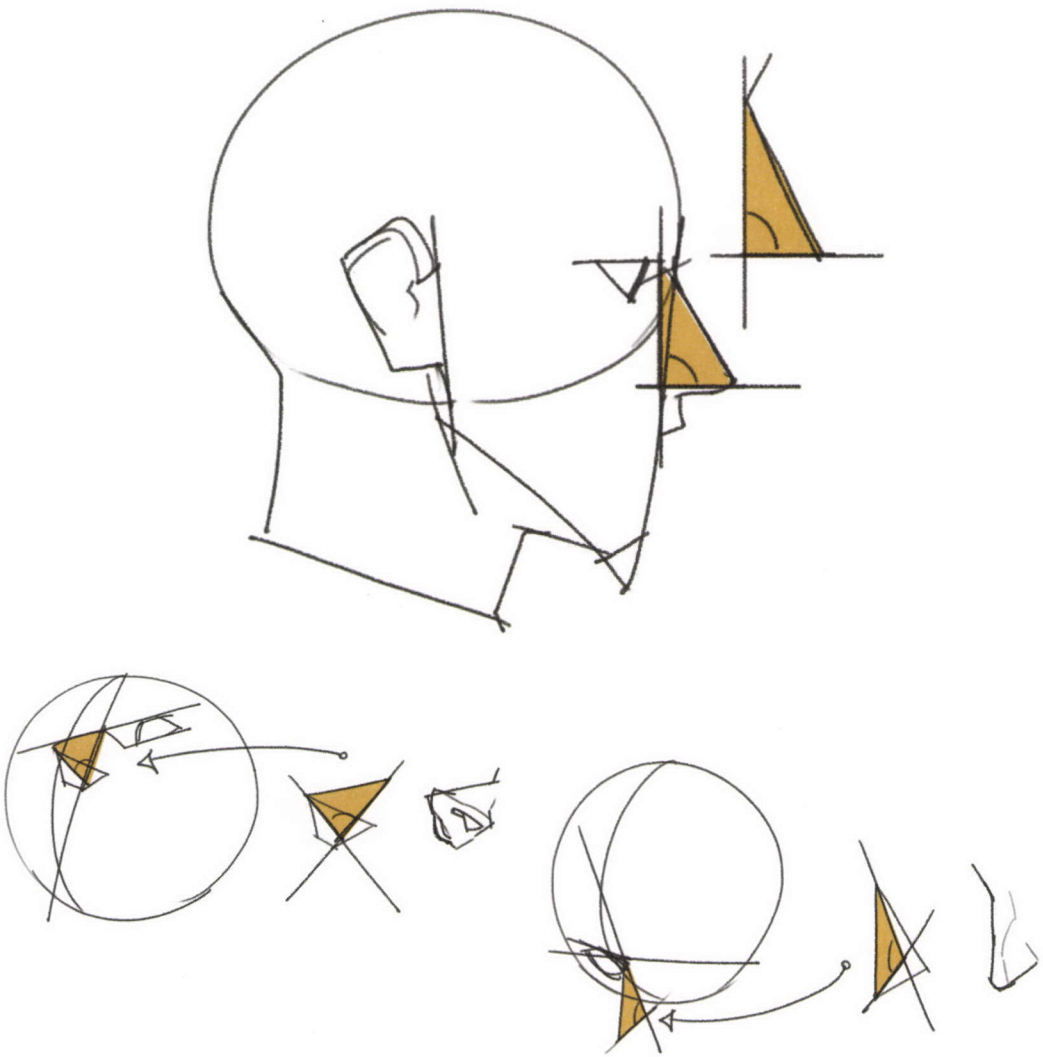
얼굴이 돌아가면서 얼굴의 중심선이 바뀌는데 이때 코가 중심 역할을 한다. 중심선의 위치가 바뀌면 코의 높이도 각도에 따라 달라진다.

The centerline of the face changes as the face rotates. At this time, the nose plays a central role. The nose also changes its centerline position and its height varies depending on the face angle.



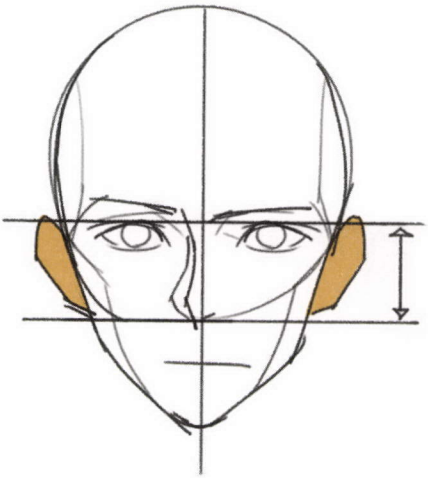
콧대 라인 표현에 따라서 코가 높거나 낮게 보일 수 있고, 들리거나 넓게 보일 수 있다.

Depending on the shape of the nose line, the nose may appear high or low, and may look lifted or wide.



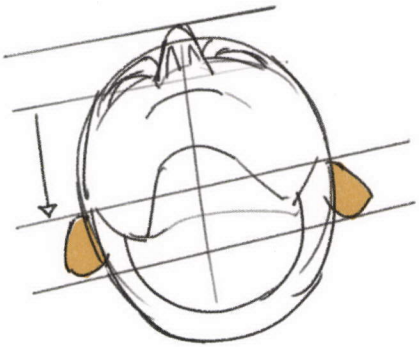
얼굴 중심선을 기준으로 수직선과 수평선을 90도로 만들어 다양한 각도의 코 형태를 잡을 수 있다.

The vertical and horizontal lines can be made 90 degrees from the centerline of the face to form a different angle of the nose.



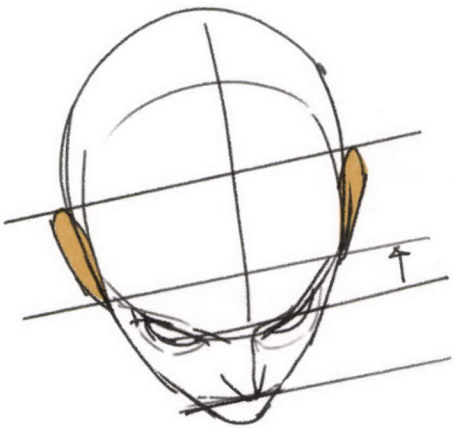
고개를 숙이면 귀는 코보다 위에, 고개를 들면 귀는 코보다 아래에 위치한다.

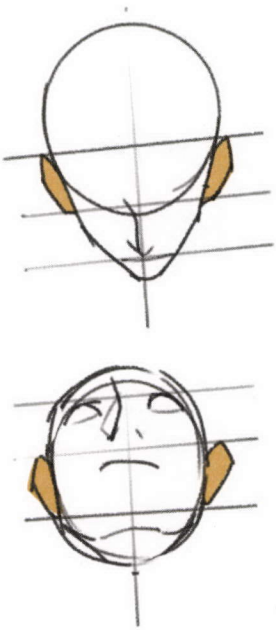
When the head is lowered, the ears are placed above the nose, and when the head is raised, the ears are below the nose.

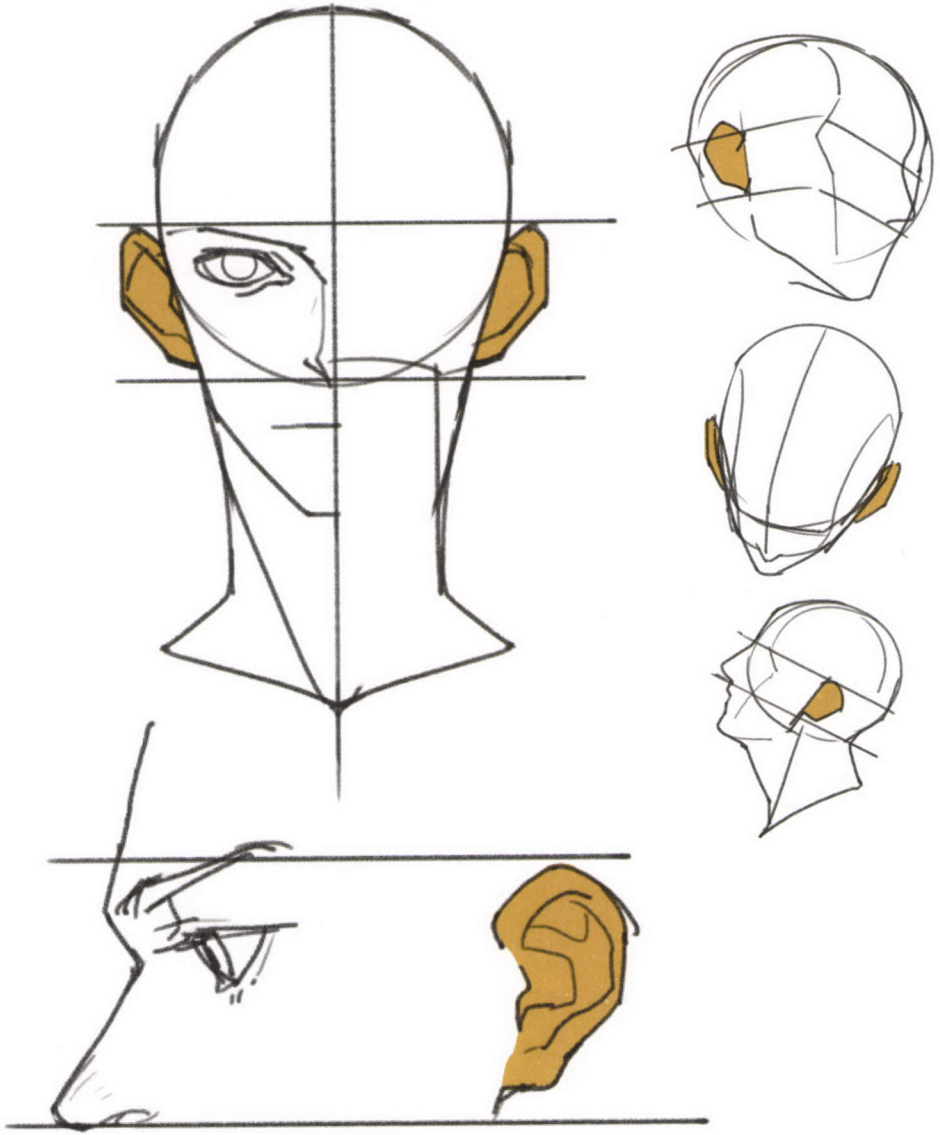


고개를 숙이거나 드는 각도에 따라 높낮이 차이가 생긴다.

There is a difference in the height of the ear position depending on the angle at which the head is lowered or raised.

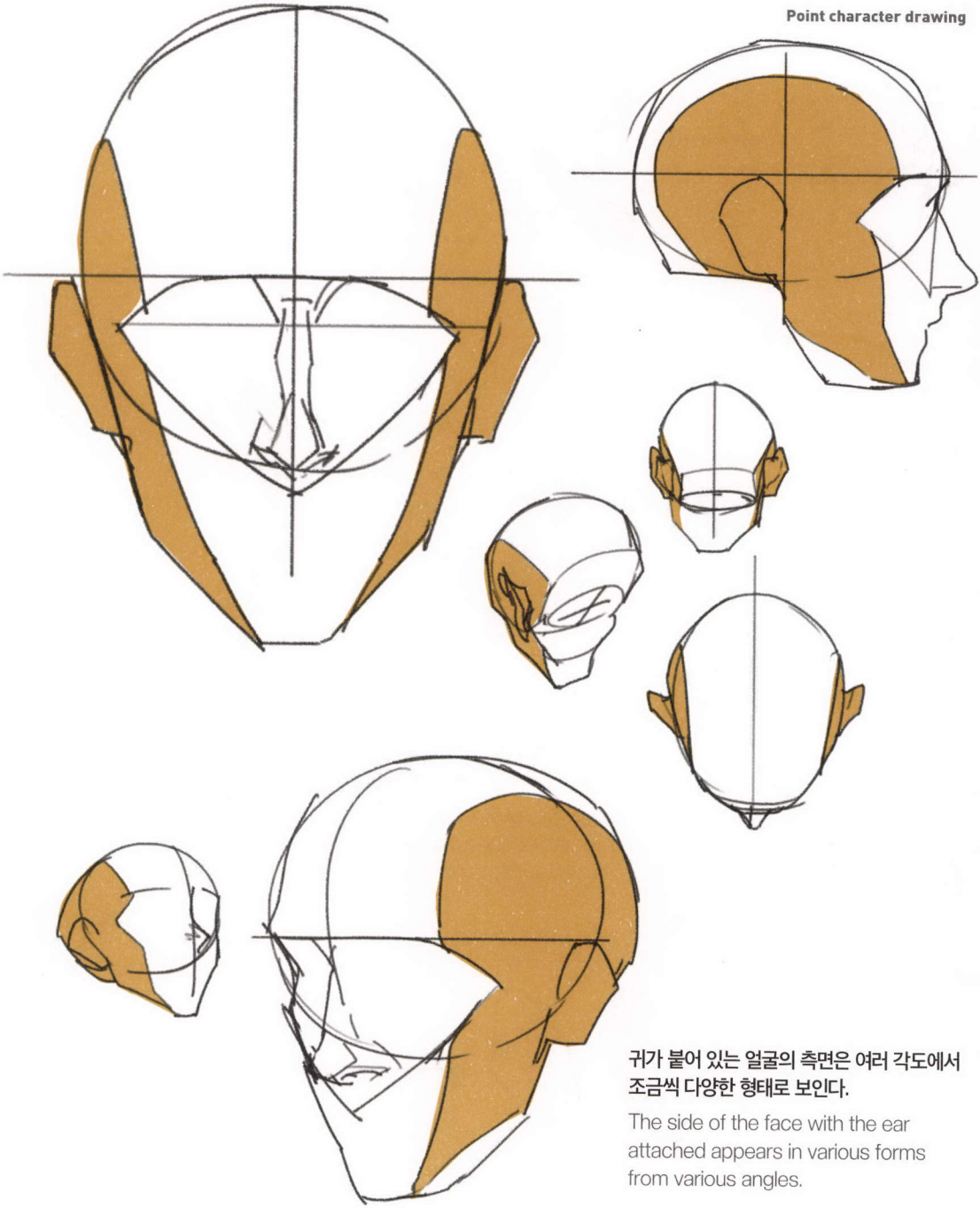






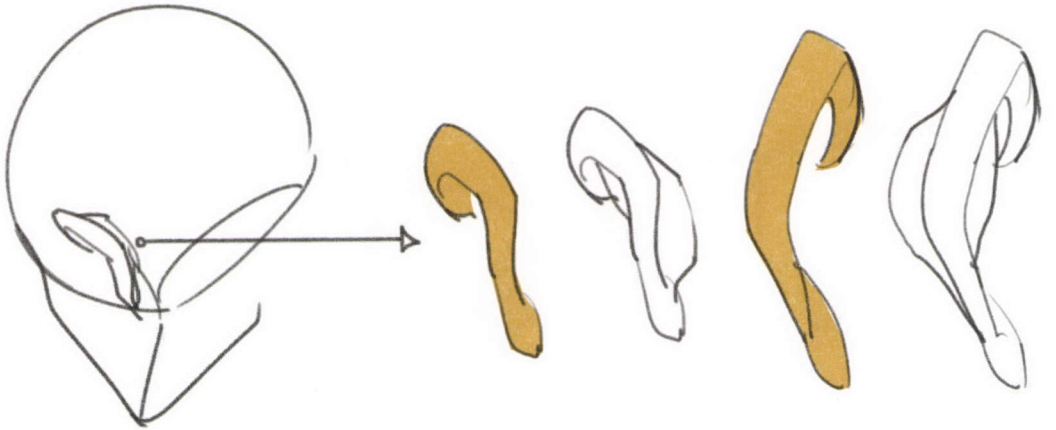
귀는 눈썹과 코끝 사이에 있고, 길이는 코와 비슷하다. 얼굴 정면과 측면의 꺾이는 각도만 맞춰주면 귀의 위치를 찾기 쉽다.

The ears are positioned between the eyebrows and the tip of the nose, and their length is similar to that of the nose. It is easy to find the position of the ears by just matching the angles of the front and sides of the face.



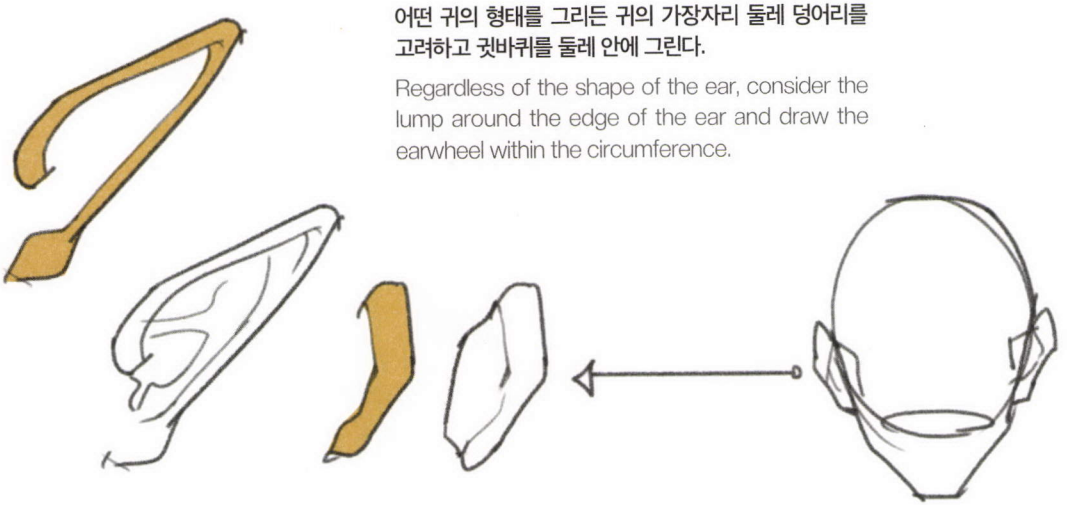
귀가 붙어 있는 얼굴의 측면은 여러 각도에서 조금씩 다양한 형태로 보인다.

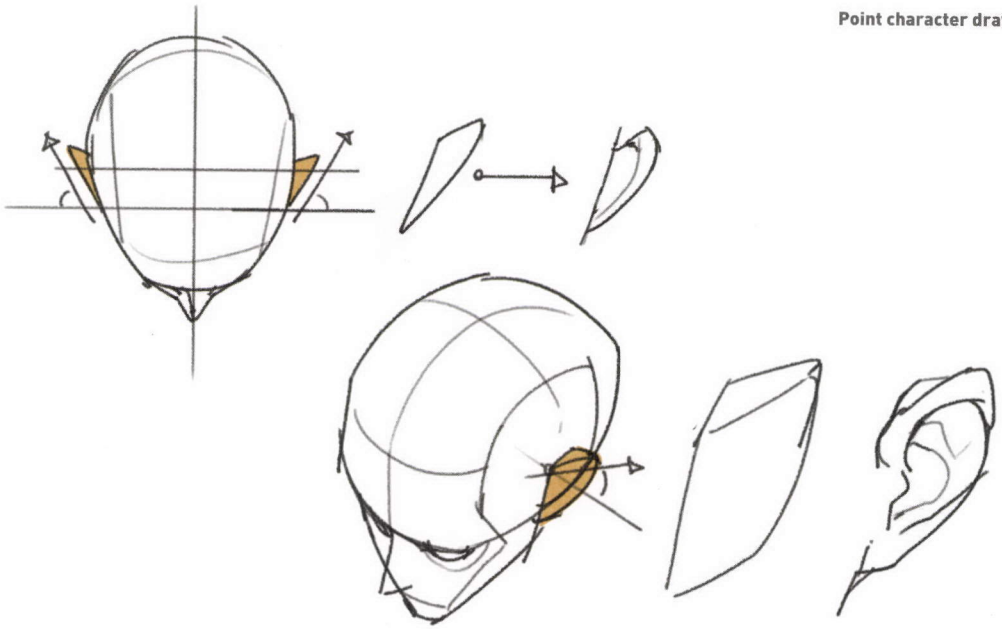
The side of the face with the ear attached appears in various forms from various angles.

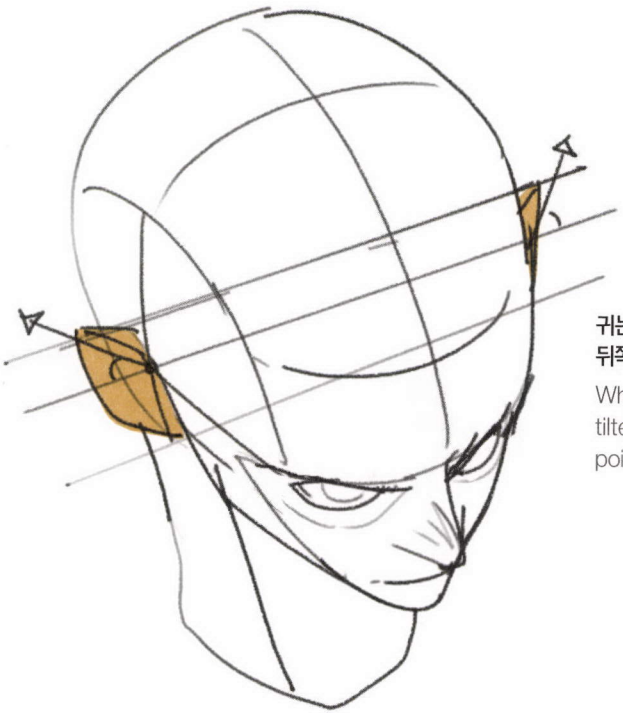


어떤 귀의 형태를 그리든 귀의 가장자리 둘레 덩어리를 고려하고 귓바퀴를 둘레 안에 그린다.

Regardless of the shape of the ear, consider the lump around the edge of the ear and draw the earwheel within the circumference.





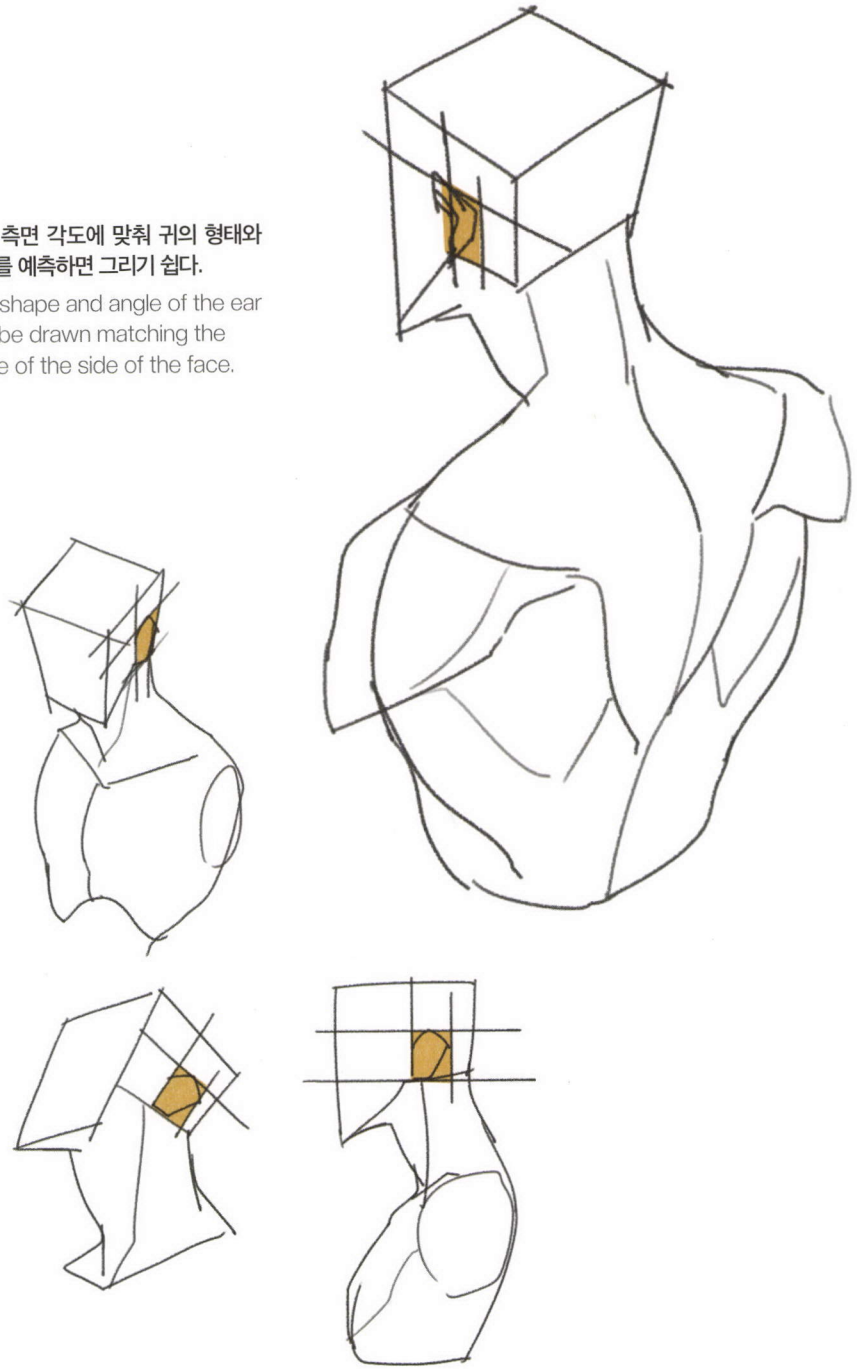


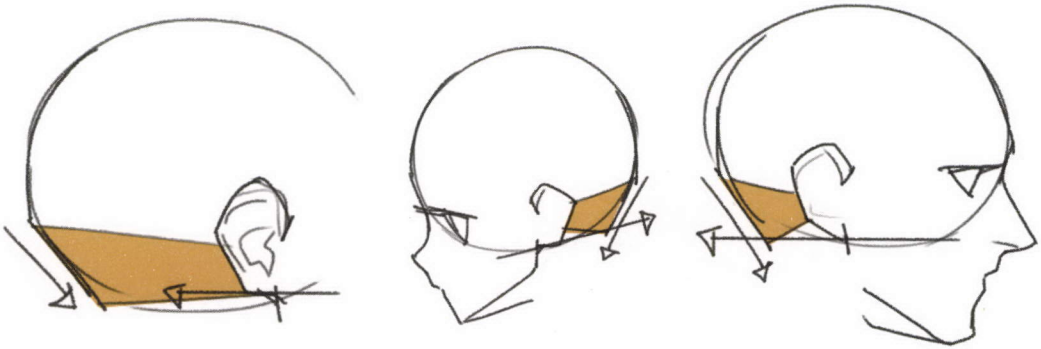
귀는 위에서 보면 귀가 붙은 지점에서 대각선 뒤쪽 방향으로 기울어진 구조이다.

When viewed from above, the ears are tilted diagonally backwards from the point where the ears are attached.

얼굴 측면 각도에 맞춰 귀의 형태와 각도를 예측하면 그리기 쉽다.

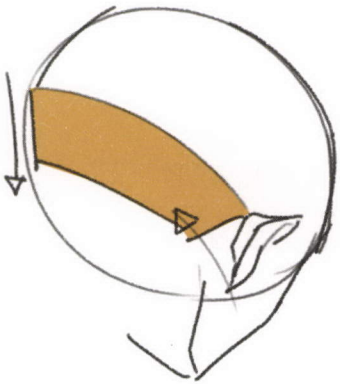
The shape and angle of the ear can be drawn matching the angle of the side of the face.

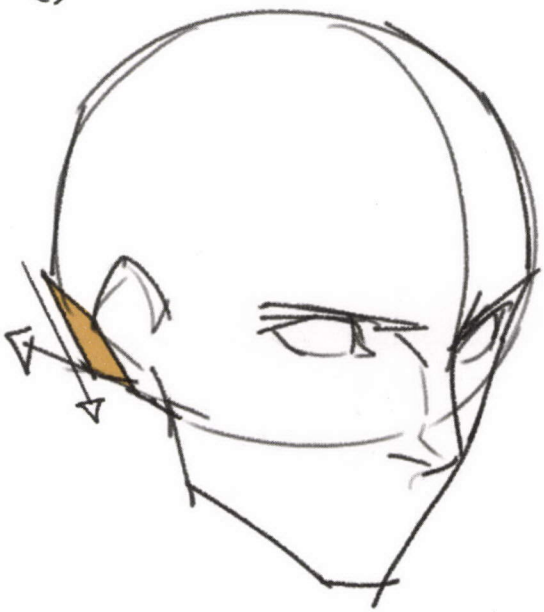




귓불을 기준으로 뒤통수가 꺾이는 지점을 예측한다.

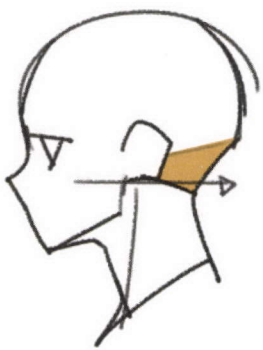
You can determine the point where the back of the head is bent based on the earlobes.

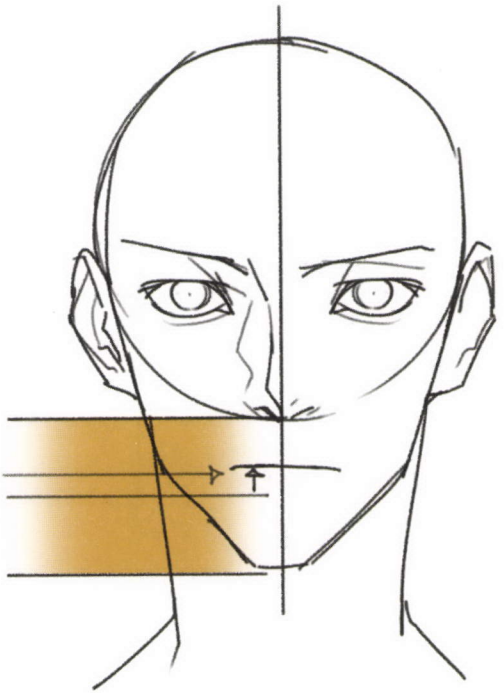


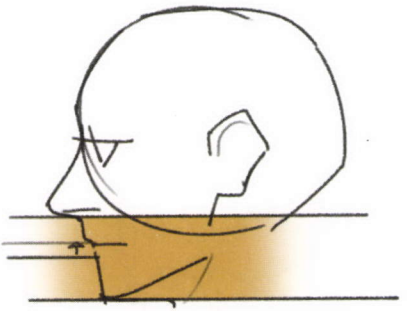


꺾인 지점에서 목과 바로 이어진다.

It connects directly to the neck at this bend point.

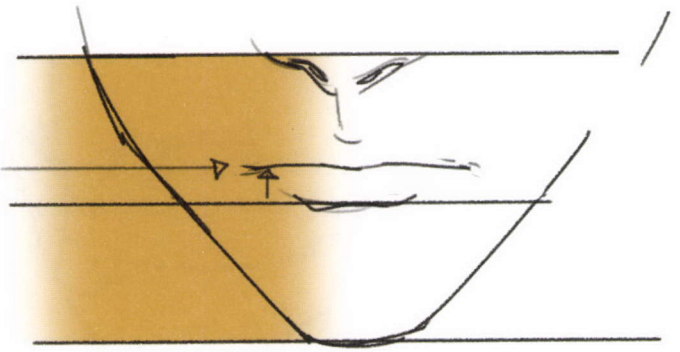


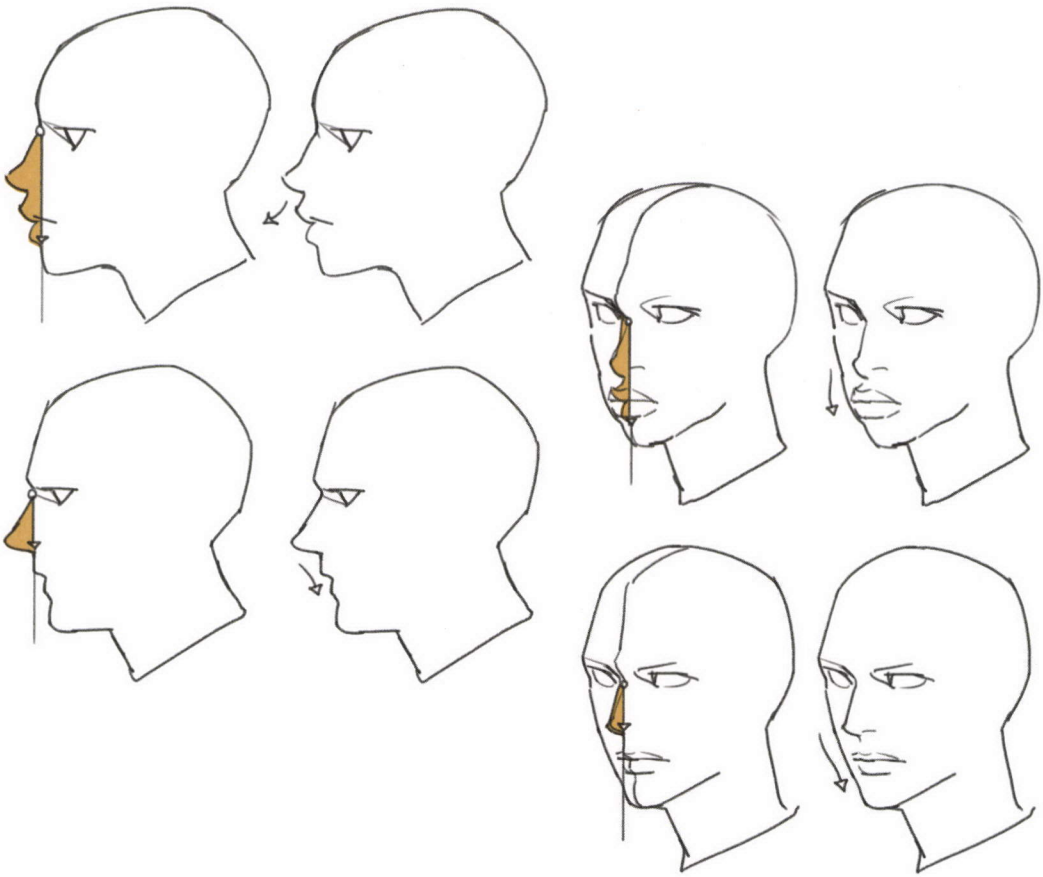




입은 하관의 길이에서 반을 나눴을 때 약간 더 위에 위치한다.

The mouth is slightly above the midpoint of the jaw length.



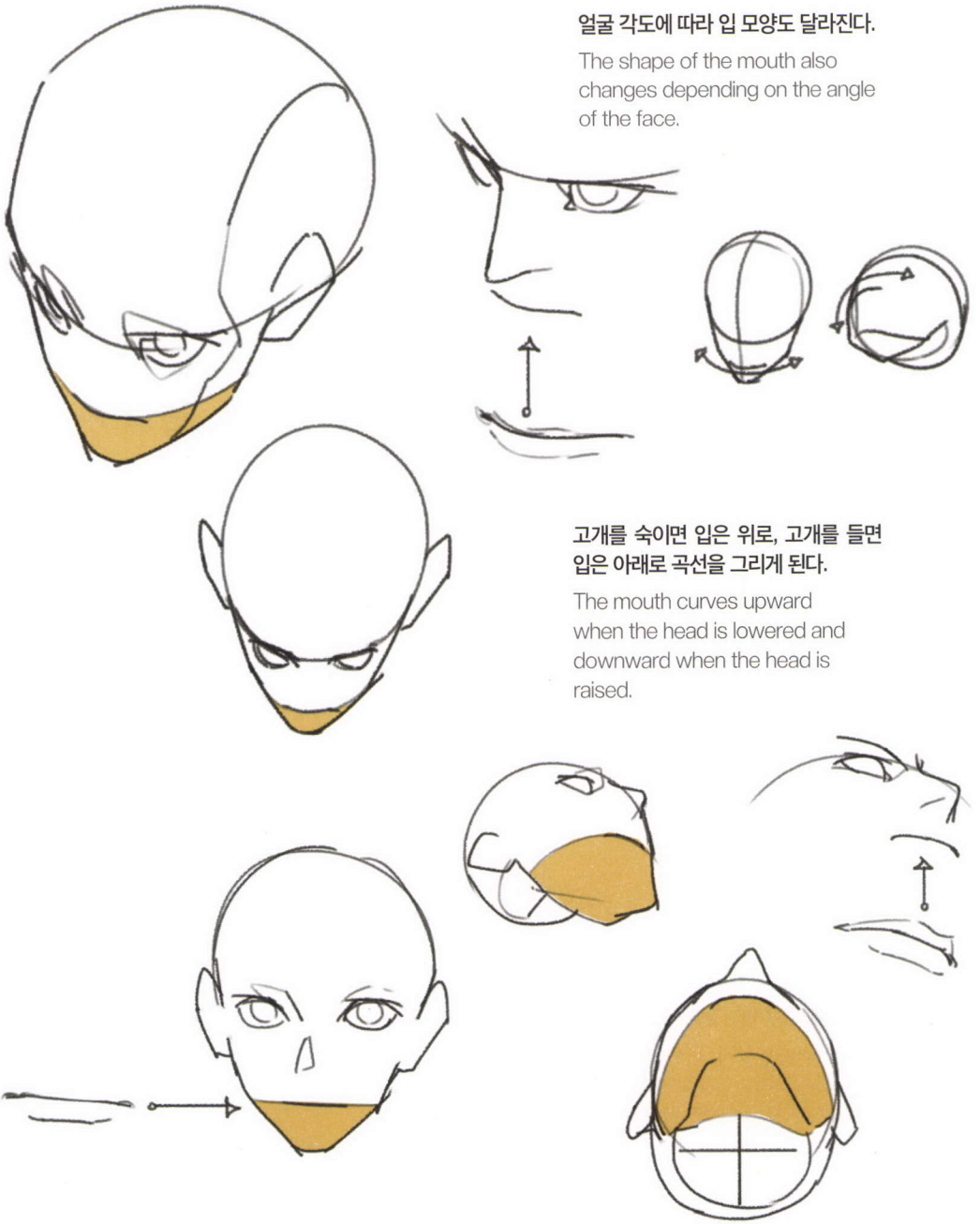


콧대가 시작하는 지점에서 수직선으로 입술 라인이 나오면 입이 돌출돼 보이고 그렇지 않을 경우 입이 들어간 느낌을 준다.

If the lip line comes up to the vertical line at the point where the nose bridge begins, the mouth appears to protrude outward. Otherwise the mouth appears to go inward.

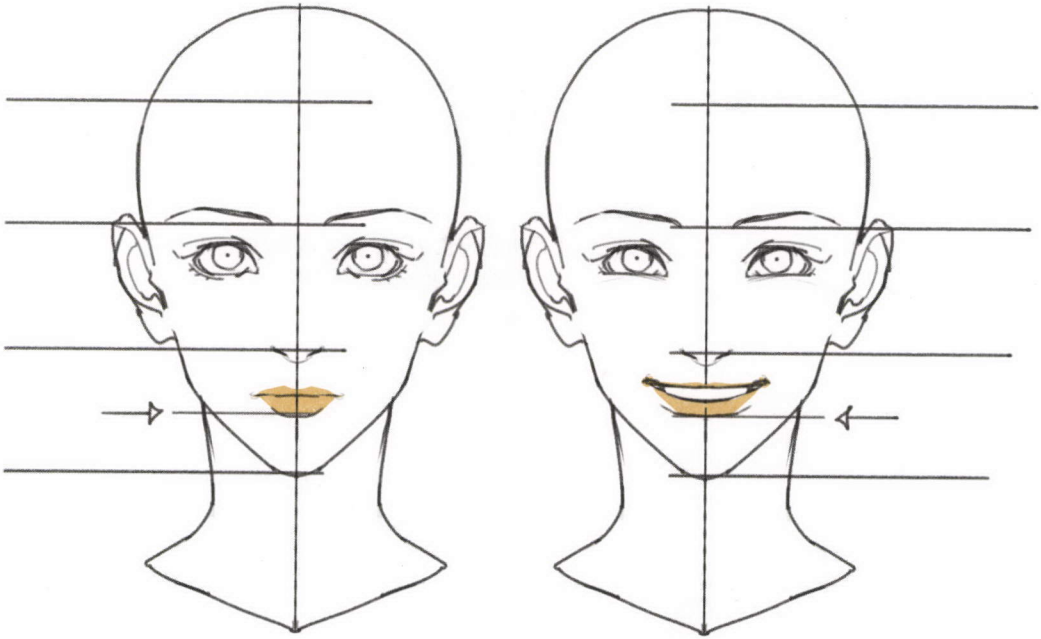
얼굴 각도에 따라 입 모양도 달라진다.

The shape of the mouth also changes depending on the angle of the face.



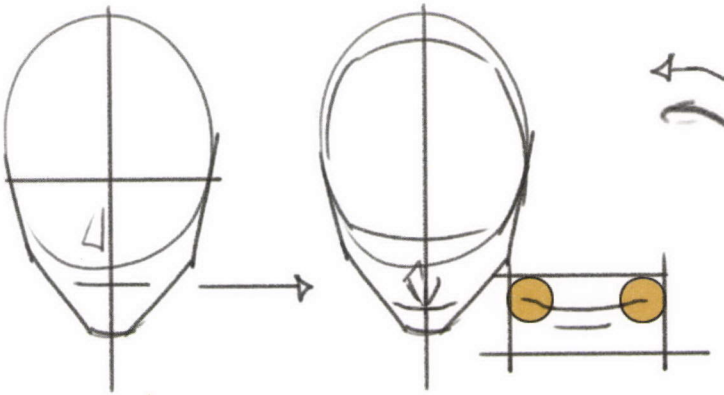
고개를 숙이면 입은 위로, 고개를 들면 입은 아래로 곡선을 그리게 된다.

The mouth curves upward when the head is lowered and downward when the head is raised.



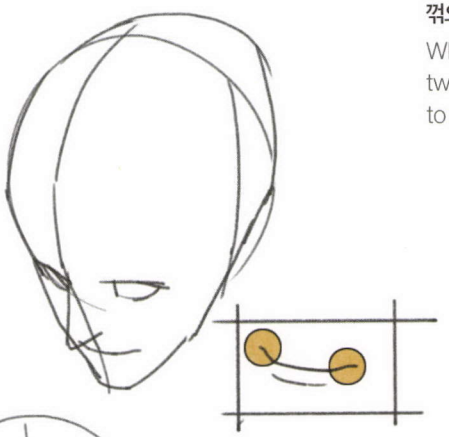
웃을 경우, 아랫입술의 위치에는 변함이 없으며 윗입술이 올라가며 위 치아가 보인다.

When laughing, the position of the lower lip remains unchanged, but the upper teeth are visible as the upper lip rises.



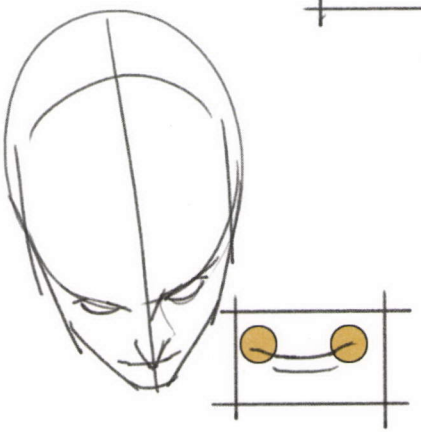
하이앵글로 얼굴을 그릴 때 입꼬리를 위쪽으로 꺾으면 입체적으로 그려진다.

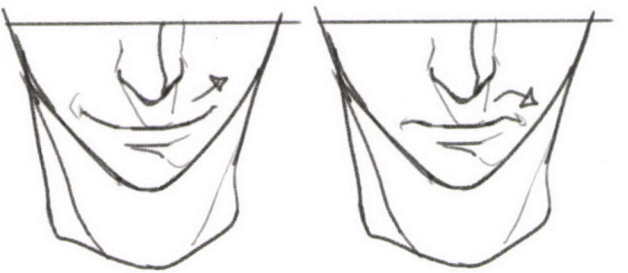
When drawing the face at a high angle, twist the corners of the mouth upwards to create a three-dimensional drawing.

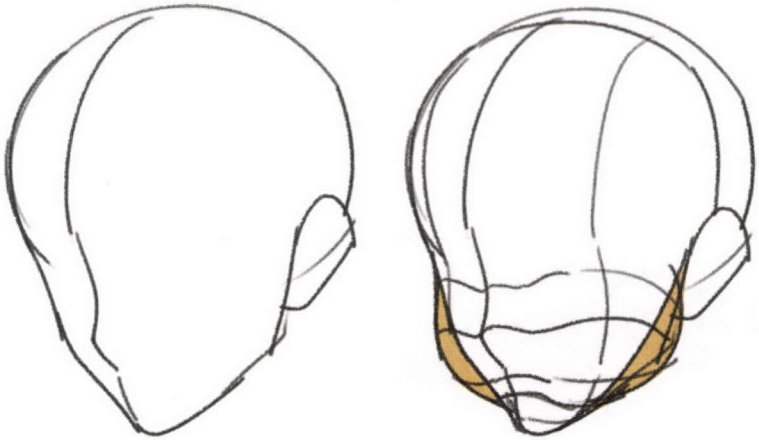


입꼬리를 끝까지 올리거나, 올렸다가 내리면 하이앵글에서의 표정 변화가 표현된다.

When the corners of the mouth are raised to the end, or raised and lowered, a change in facial expressions at a high angle is expressed.

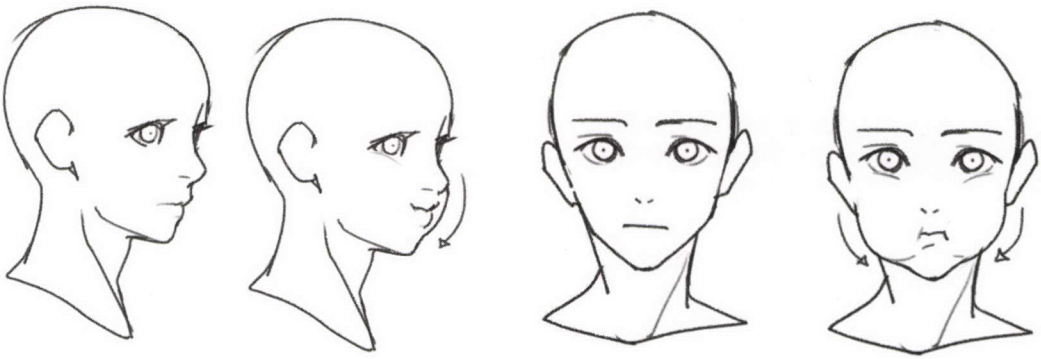


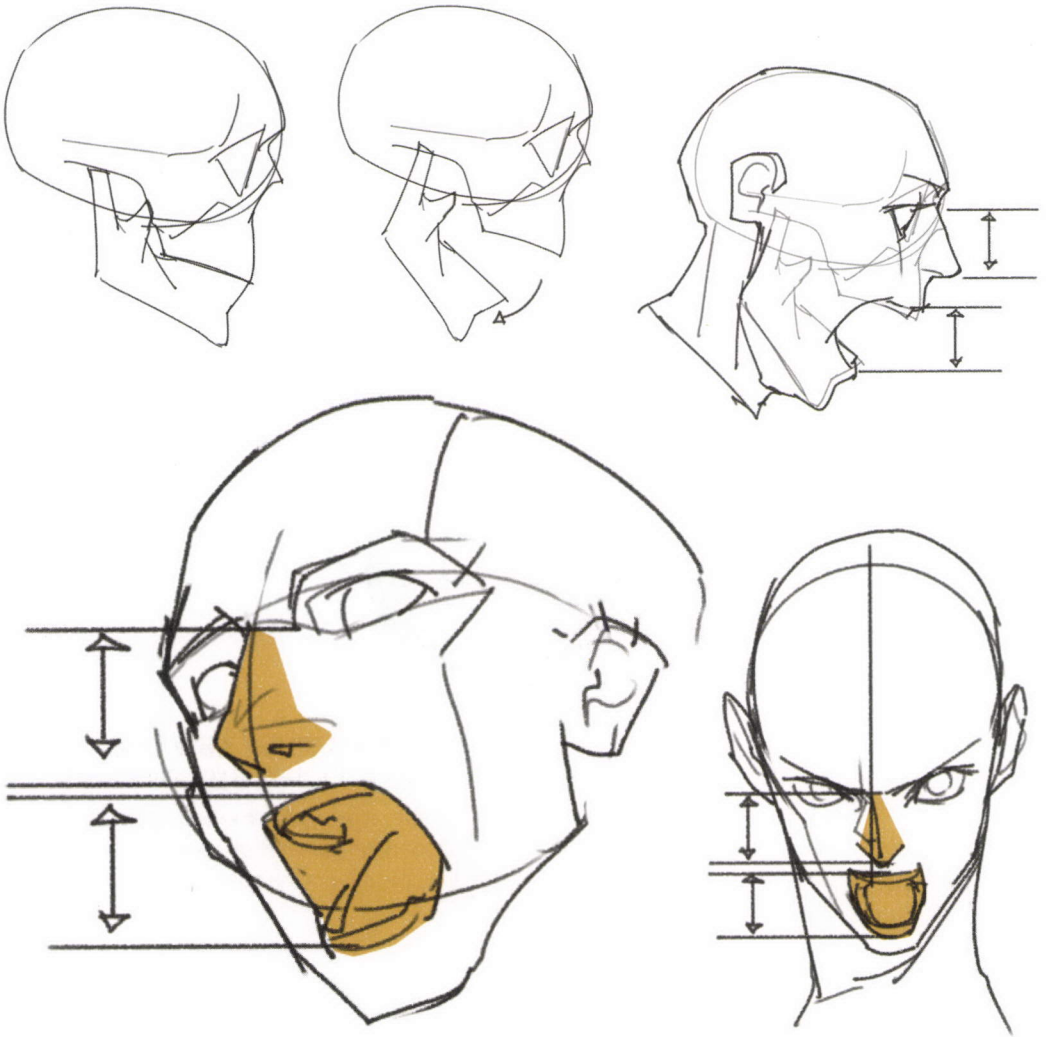




볼에 바람을 넣으면 기존 얼굴형에서 볼 부분만 실루엣을 살리고 입 모양을 짧게 모아 표현한다.

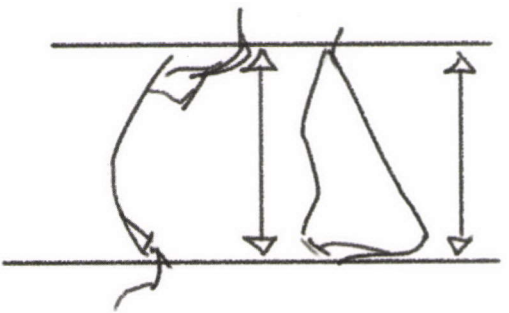
To draw a face with air in both cheeks, shorten the mouth shape and change only the silhouette of the cheeks.

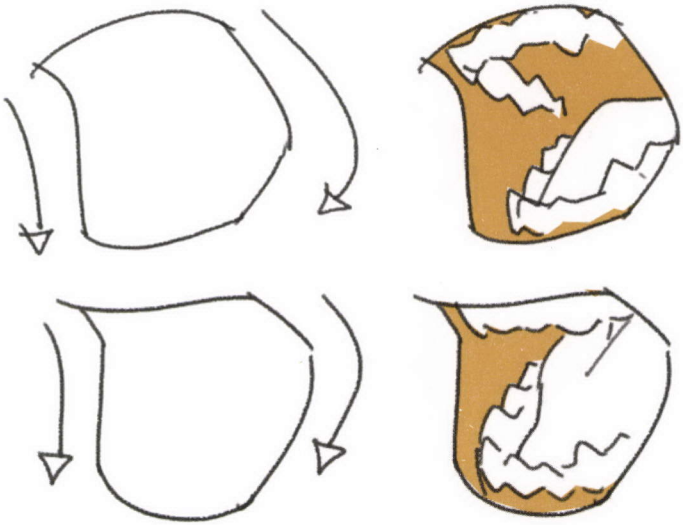




입을 최대로 벌리면 코의 길이와 비슷하고 그 범위를 많이 벗어나면 어색해진다. 단, 만화적인 표현은 제외.

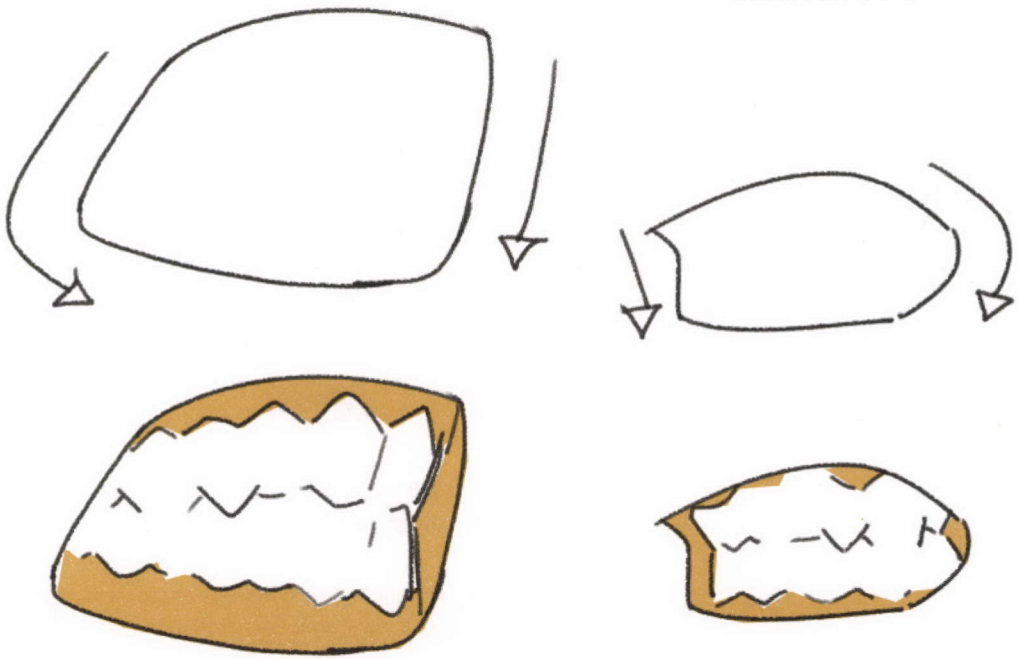
Unless you are drawing a cartoon expression, keep the size of an open mouth consistent with the length of the nose. Anything larger will look awkward.

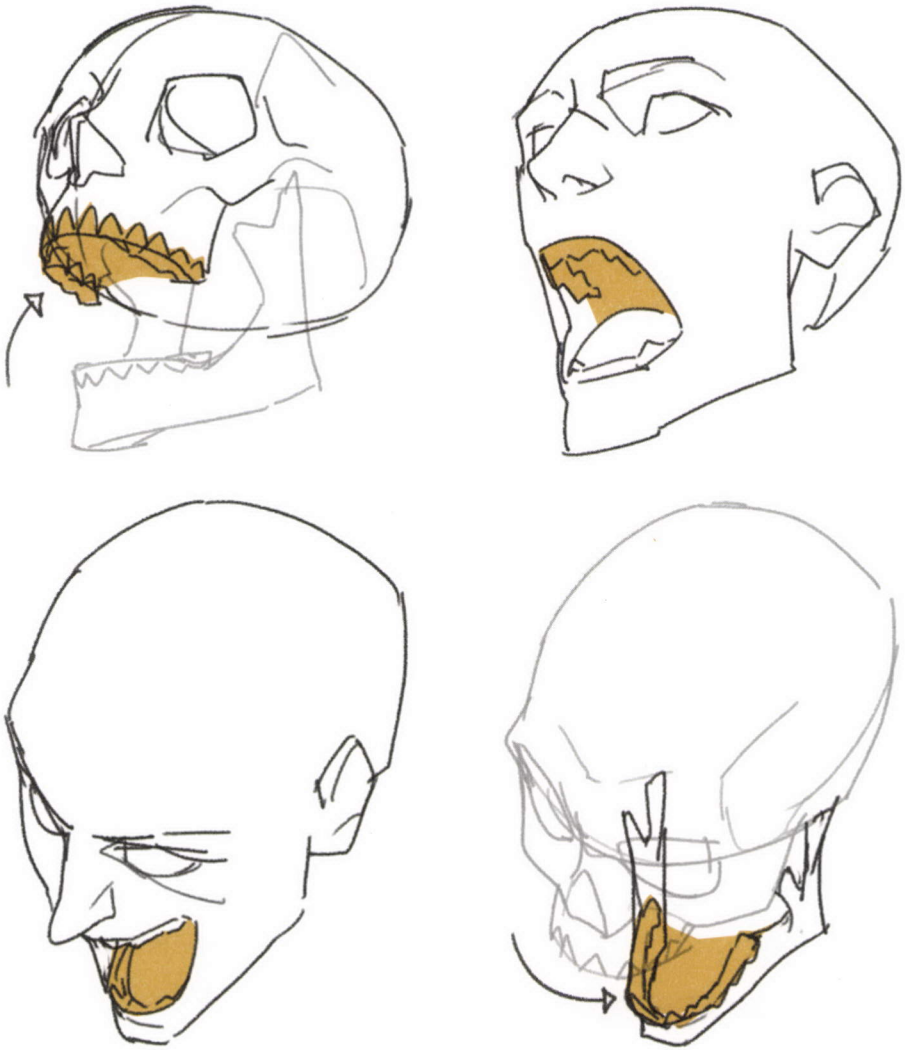




얼굴의 각도가 반측면일 때 입을 벌리면 입의 양쪽 기울기가 다르다.

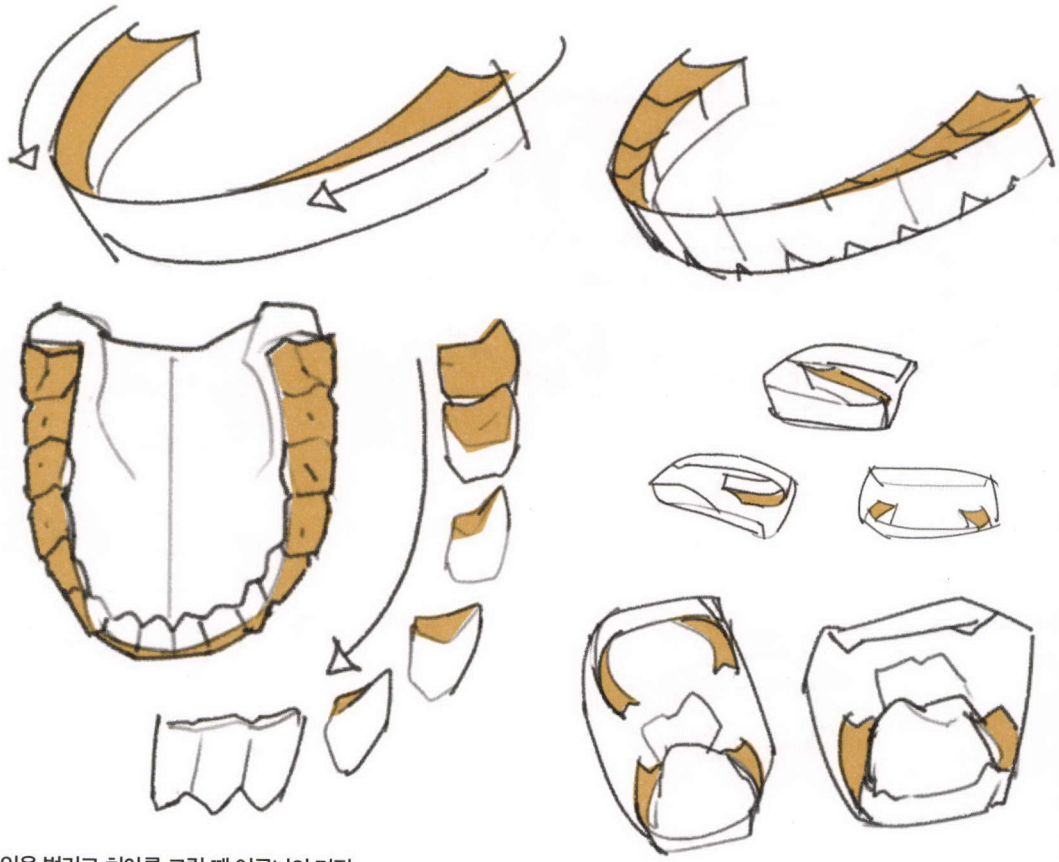
When the angle of the face is half-sided (three quarter view), the open mouth has different slopes on both sides of the mouth.





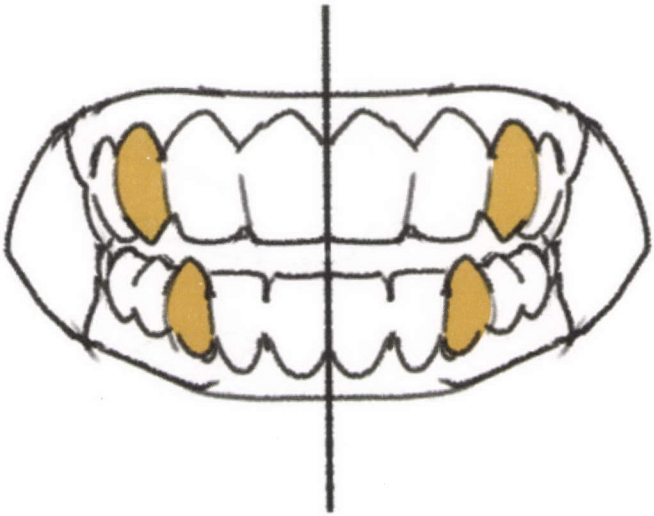
입을 벌리면 로우앵글에서는 윗니가 중점적으로 보이고, 하이앵글에서는 아랫니가 중점적으로 보인다.

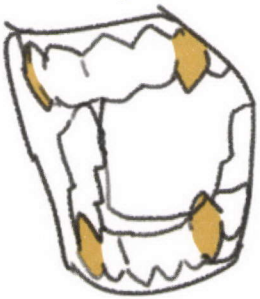
Regarding an open mouth, the upper teeth are mainly seen from a low angle, and the lower teeth are mainly seen from a high angle.

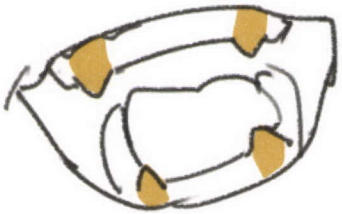


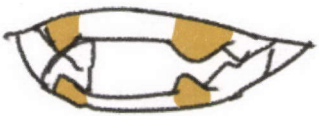
입을 벌리고 치아를 그릴 때 어금니의 면적을 만들어 주는 게 좋다. 어금니의 면적은 앞니로 갈수록 좁아진다.

To draw the teeth within an open mouth, make sure to reduce the size of the molar teeth as you move towards the front incisor teeth.



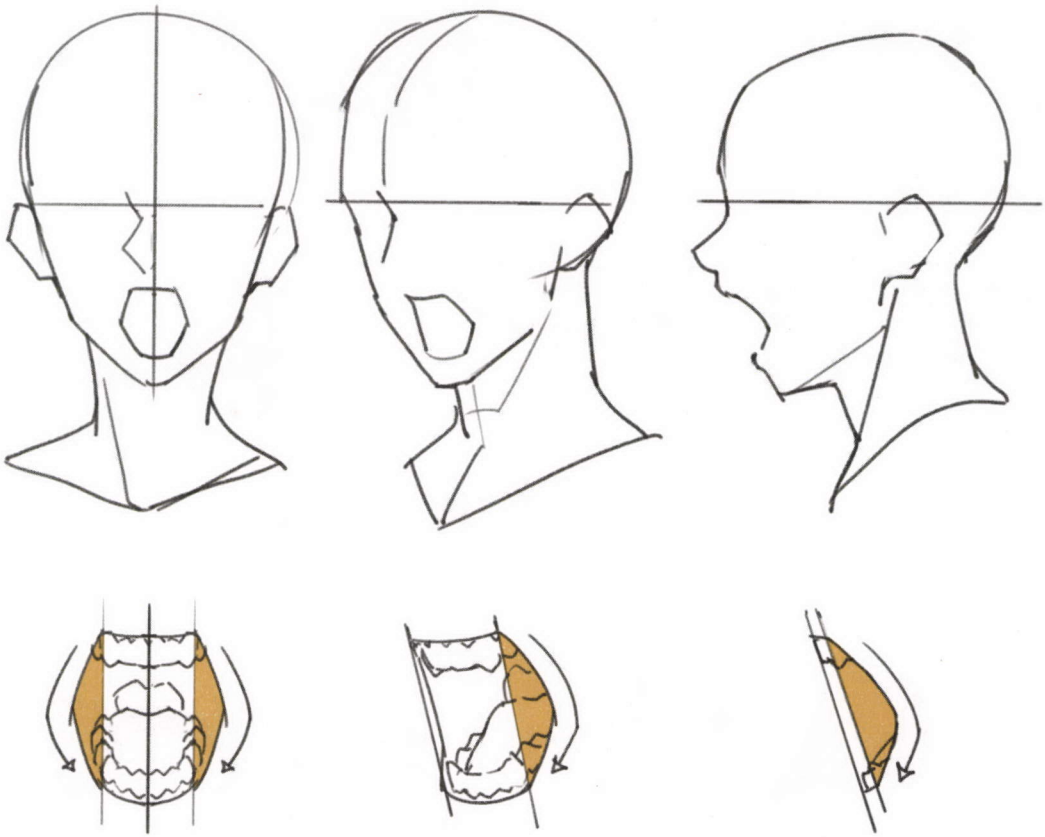






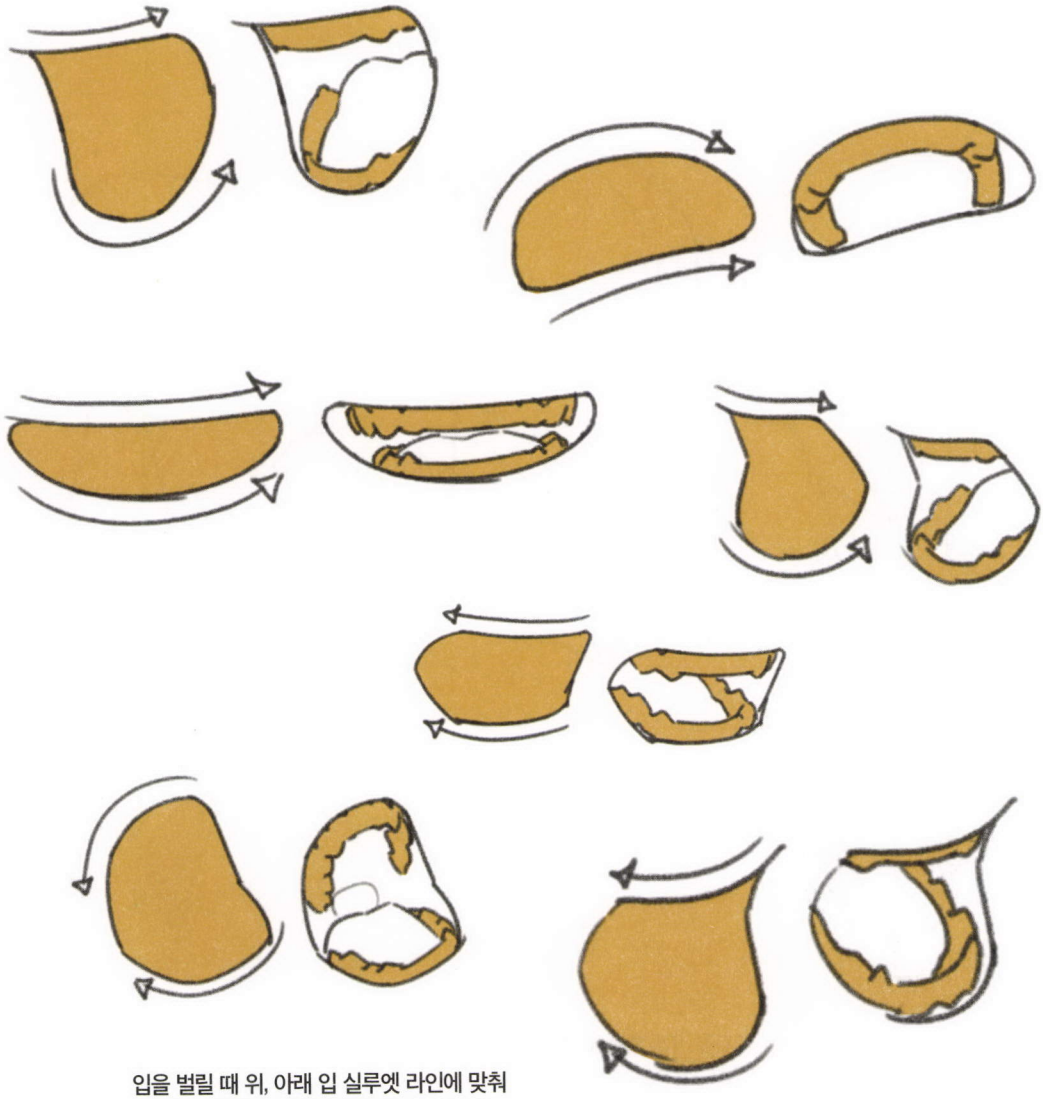
치아를 쉽고 예쁘게 그리는 방법으로는 송곳니를 부각시키는 것이 좋다. 송곳니의 위치는 앞니를 기준으로 양쪽 세 번째에 위치한다.

To draw teeth accurately, it helps to emphasize the canine teeth. These are positioned as the third teeth from the center.



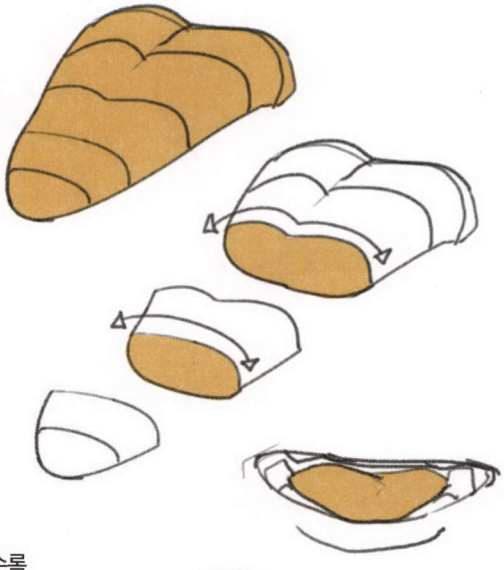
입을 크게 벌릴 때 입 끝부분의 공간을 삼각형 형태로 잡는다.

When the mouth is wide open, the space at the end of the mouth is set in a triangular shape.



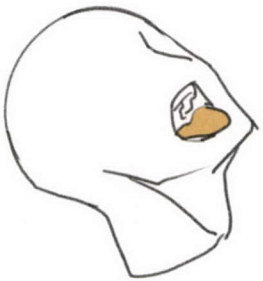
입을 벌릴 때 위, 아래 입 실루엣 라인에 맞춰 치아의 흐름도 똑같이 만들어 주는 게 좋다.

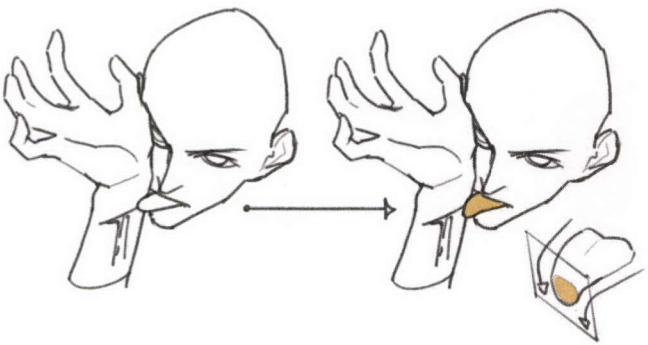
When opening the mouth, it is better to make the flow of the teeth in line with the upper and lower silhouette lines of the mouth.



혀 안쪽은 중앙에 선을 그어 굴곡을 만들고 혀끝으로 올수록 중앙선이 없어지며 얇아진다.

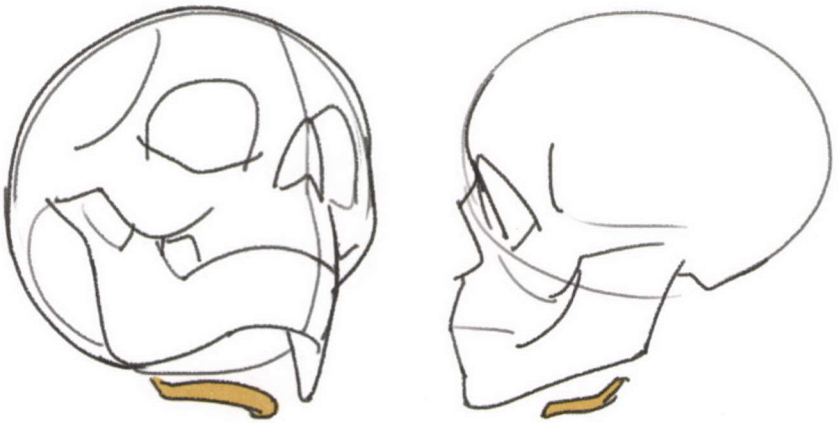
The inner part of the tongue is curved by drawing a line in the middle. As it comes to the tip of the tongue, the middle line disappears and the tongue becomes thinner.





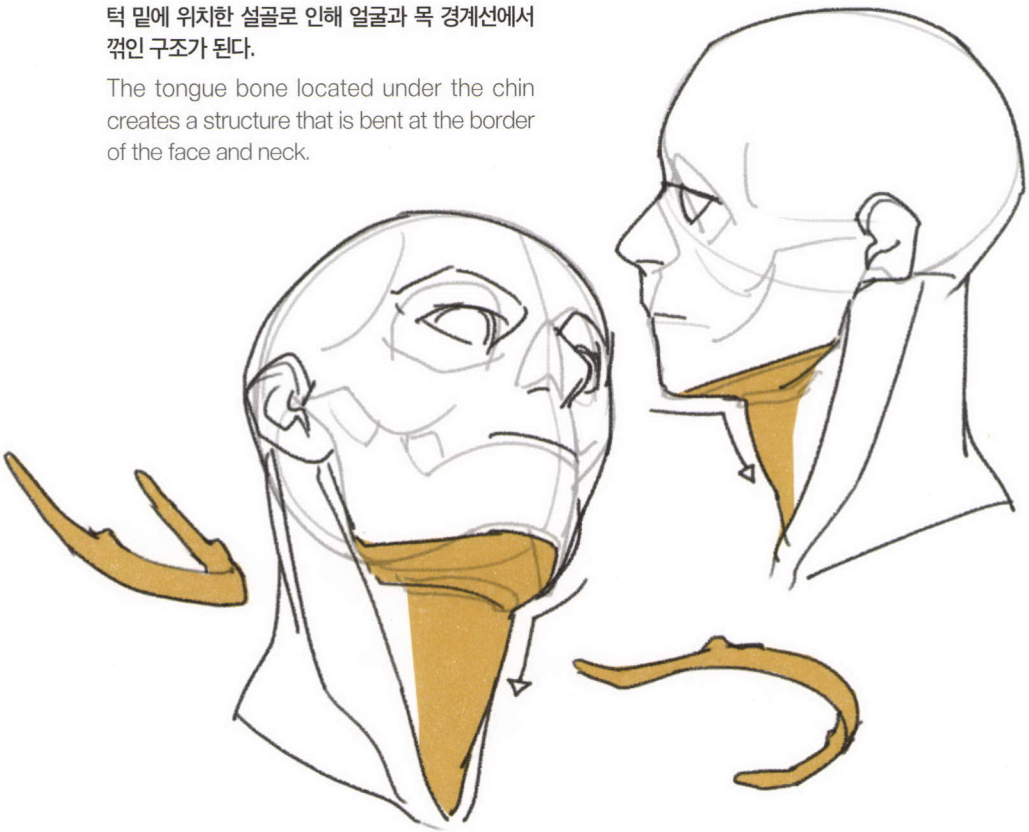
혀가 닿을 때는 혀끝을 살짝 꺾어준다.

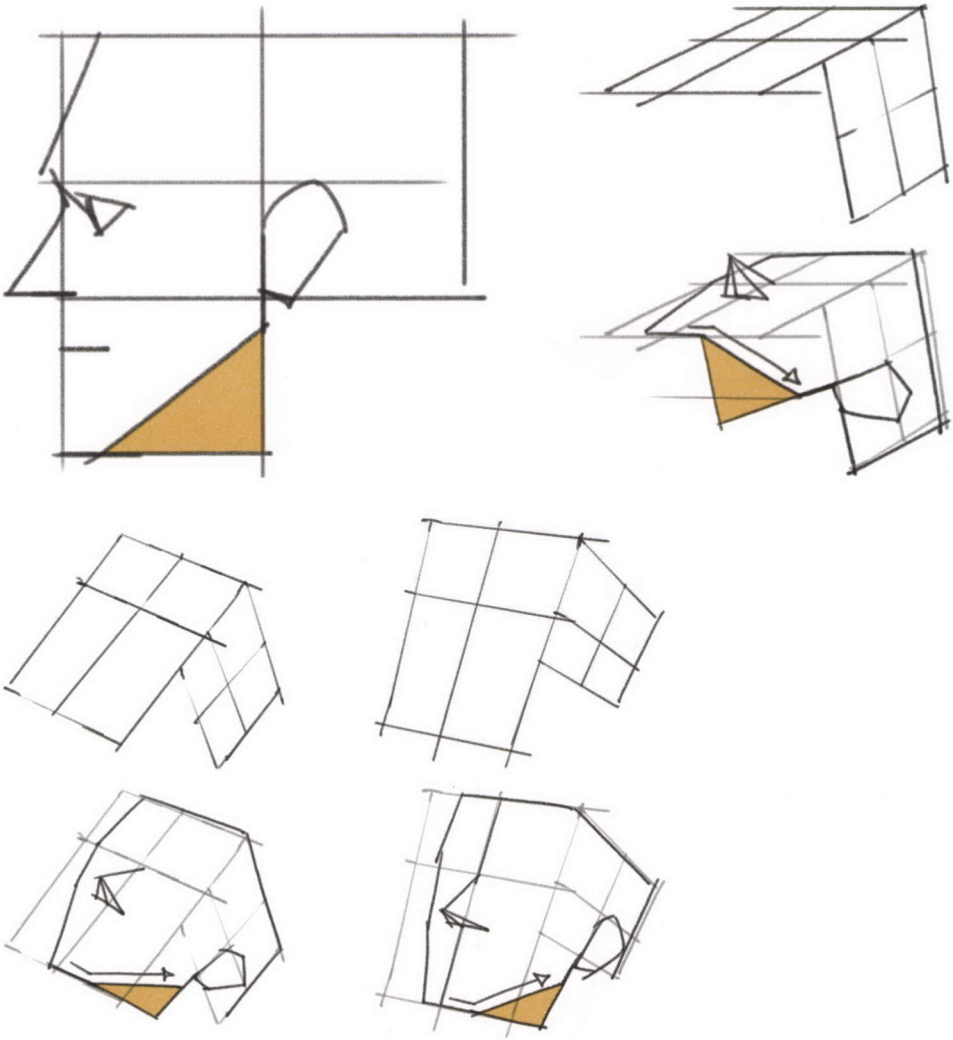
When the tongue touches something, slightly bend the tip of the tongue.



턱 밑에 위치한 설골로 인해 얼굴과 목 경계선에서 꺾인 구조가 된다.

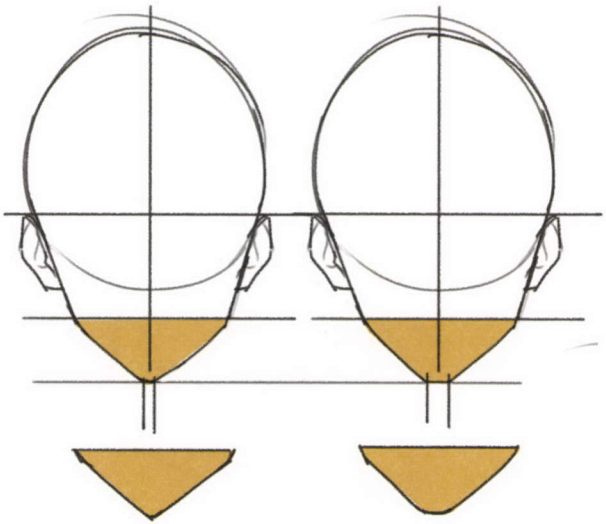
The tongue bone located under the chin creates a structure that is bent at the border of the face and neck.





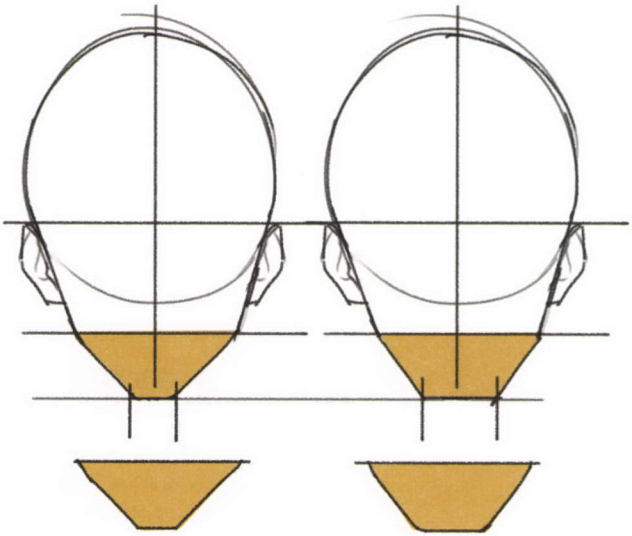
얼굴을 들었을 때 턱이 꺾이는 각도는 턱의 위치에서 귀의 위치까지 사선으로 올려 선을 긋는다. 이때 삼각형의 공간이 생긴다.

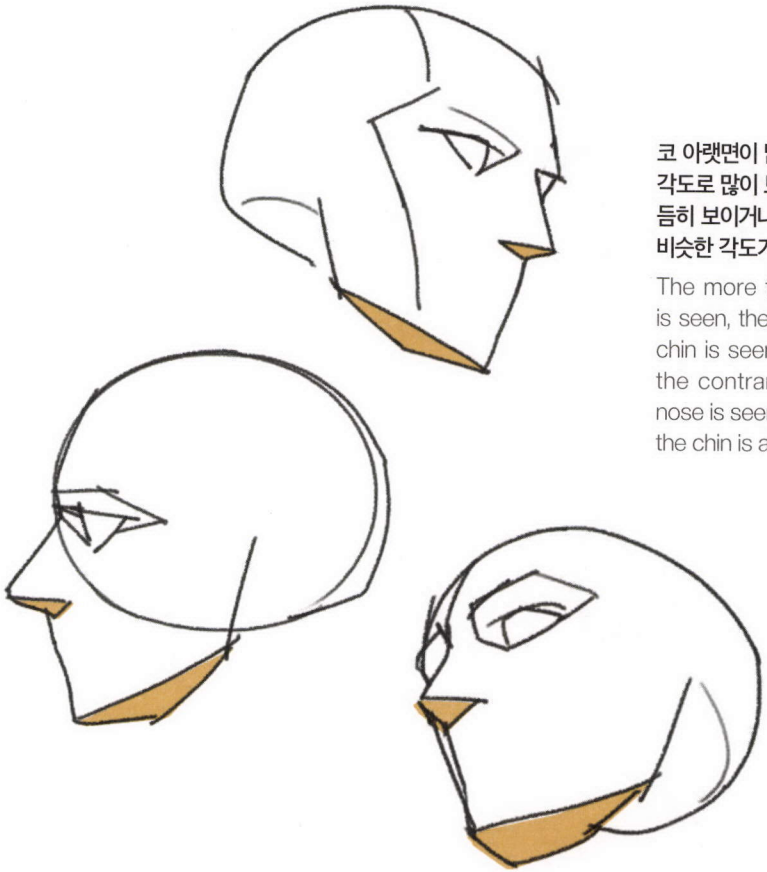
The angle at which the chin bends when the face is lifted is the same as the angle of the triangle that occurs when a diagonal line is drawn from the chin to the ear.



턱의 면적만으로 다양한 얼굴형을 쉽게 표현할 수 있다.

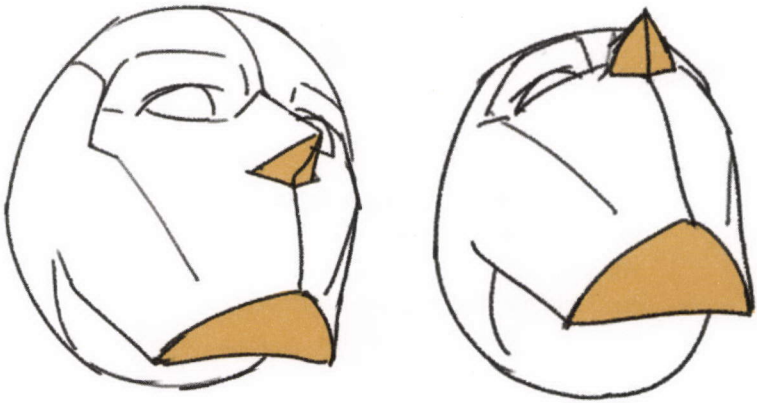
It is easy to express various facial shapes with just the area of the chin.

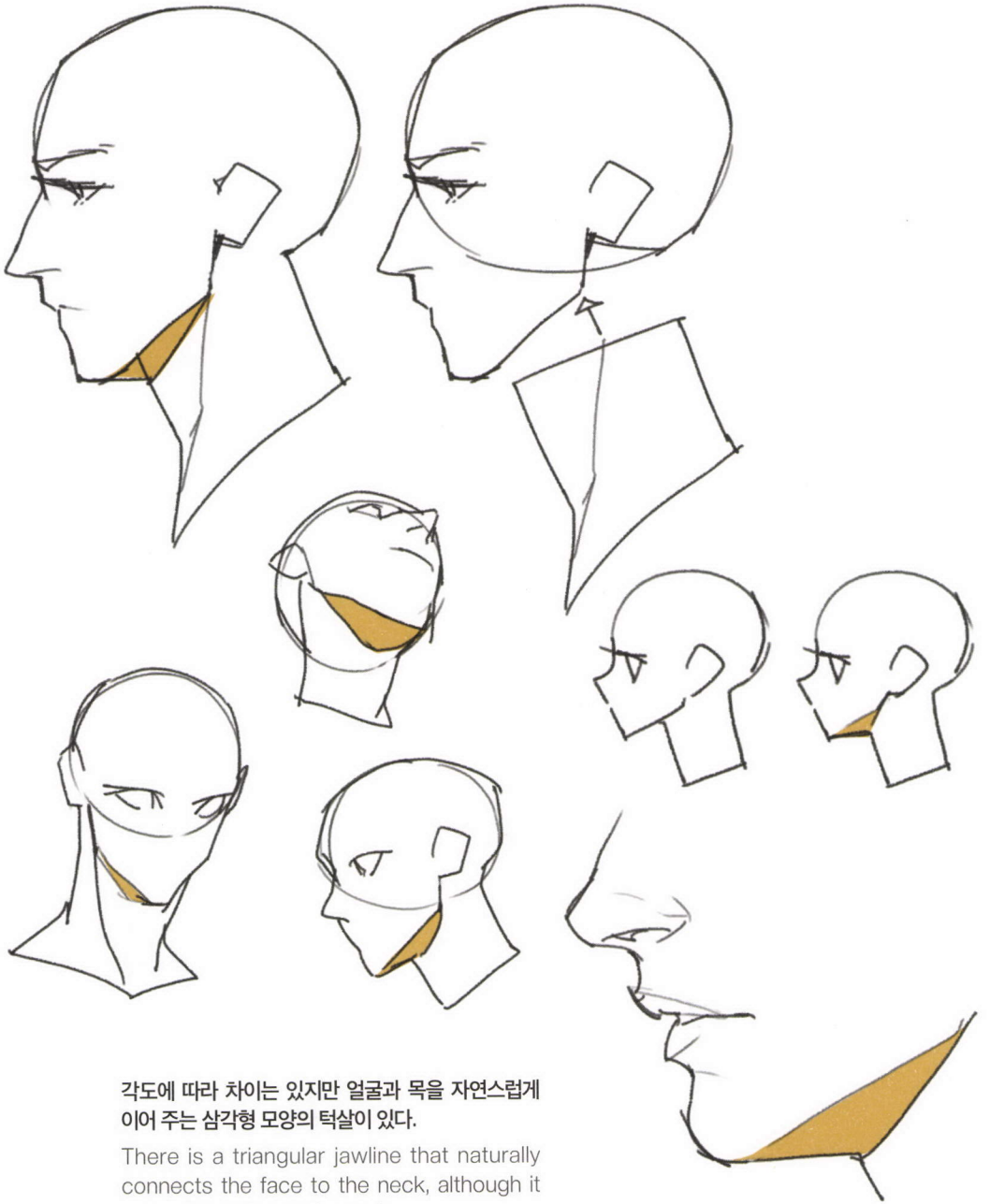




코 아랫면이 많이 보일수록 턱 아래도 동일한 각도로 많이 보이고, 반대로 코 아랫면이 비스듬히 보이거나 적게 보일 경우에는 턱 아래도 비슷한 각도가 된다.

The more the underside of the nose is seen, the more the underside of the chin is seen from the same angle. On the contrary, if the underside of the nose is seen obliquely, the underside of the chin is also seen at a similar angle.





각도에 따라 차이는 있지만 얼굴과 목을 자연스럽게 이어 주는 삼각형 모양의 턱살이 있다.

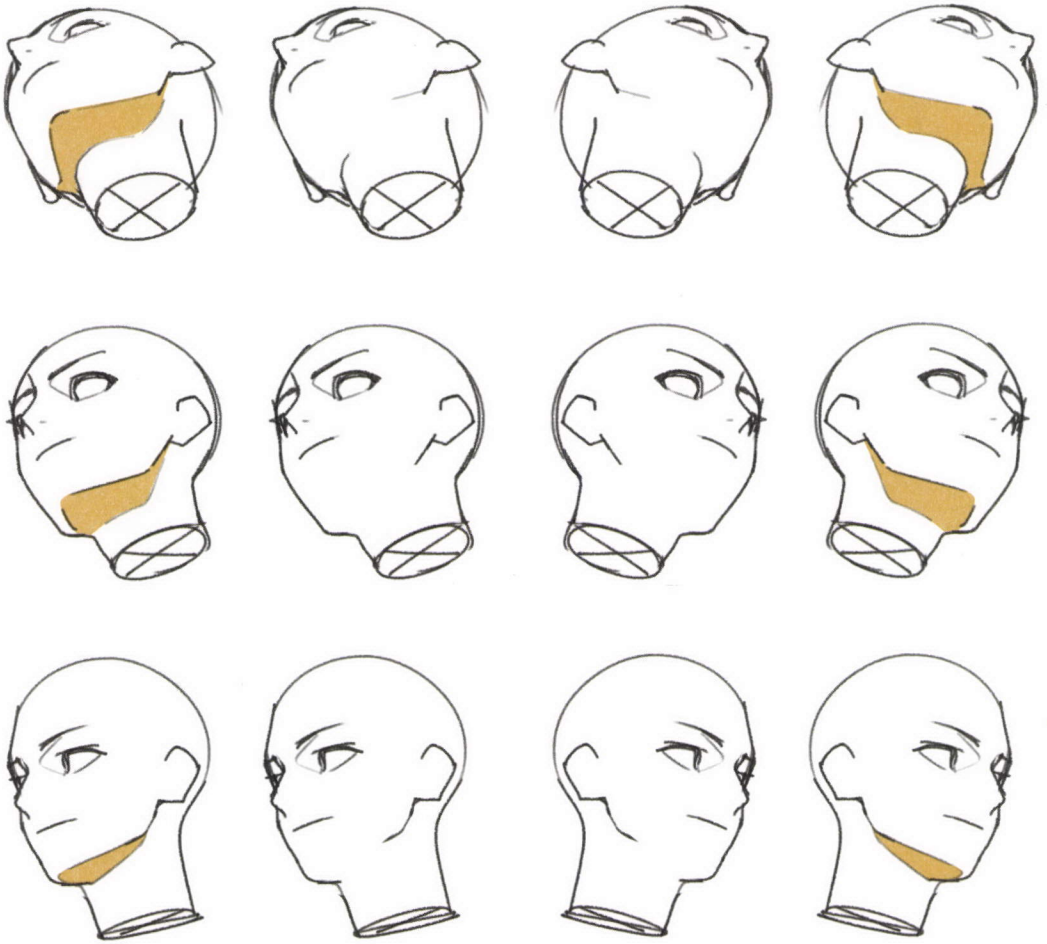
There is a triangular jawline that naturally connects the face to the neck, although it varies depending on the angle.

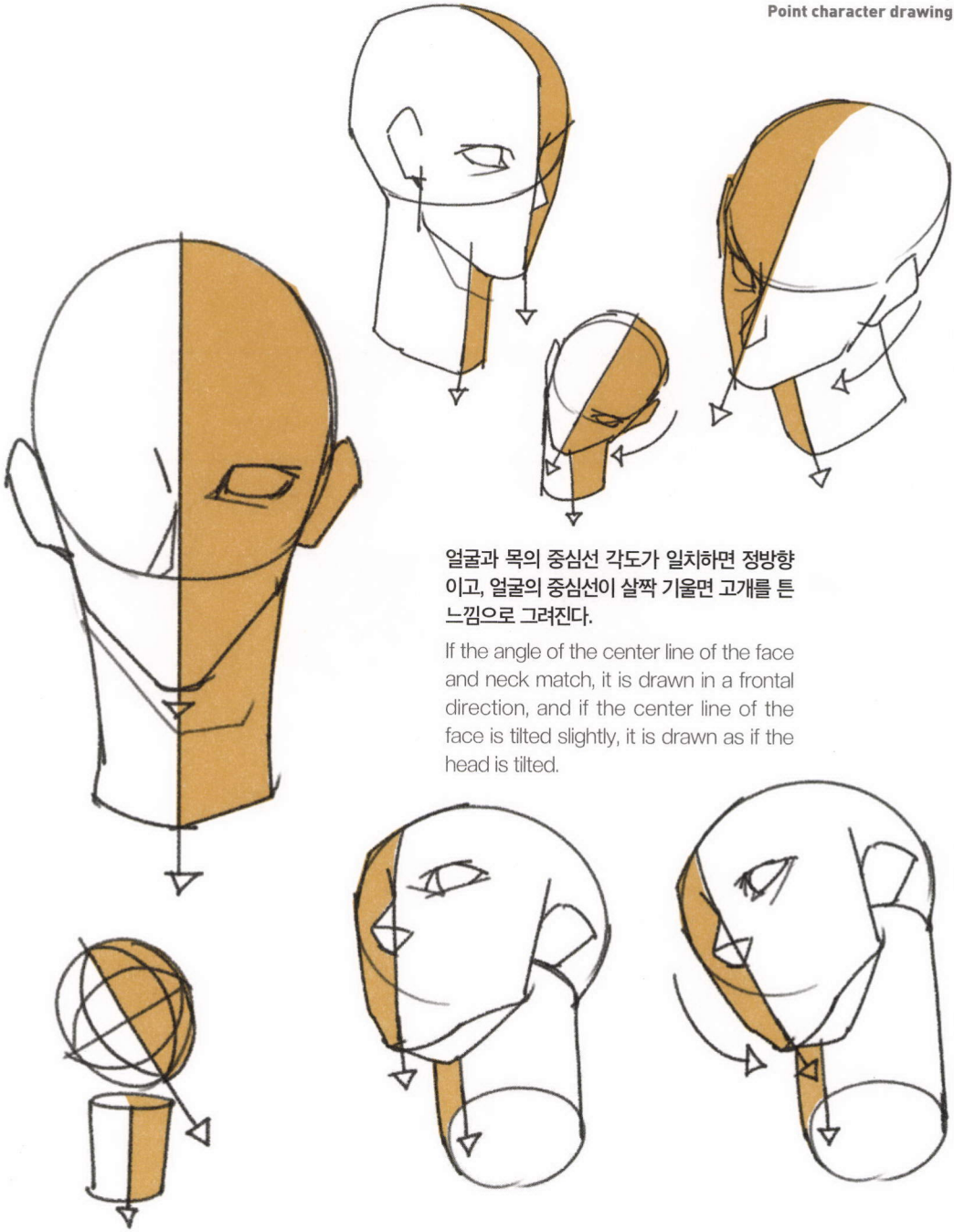
그림체가 단순화될수록 고개를 든 두상의 턱 라인을 생략하는 것이 좋다.

As the drawing style simplifies, it is better to omit the jawline of the raised head.

그림체의 표현 방식에 따라 로우앵글일 때 턱 아래 면적을 단순하게 생략하기도 한다.

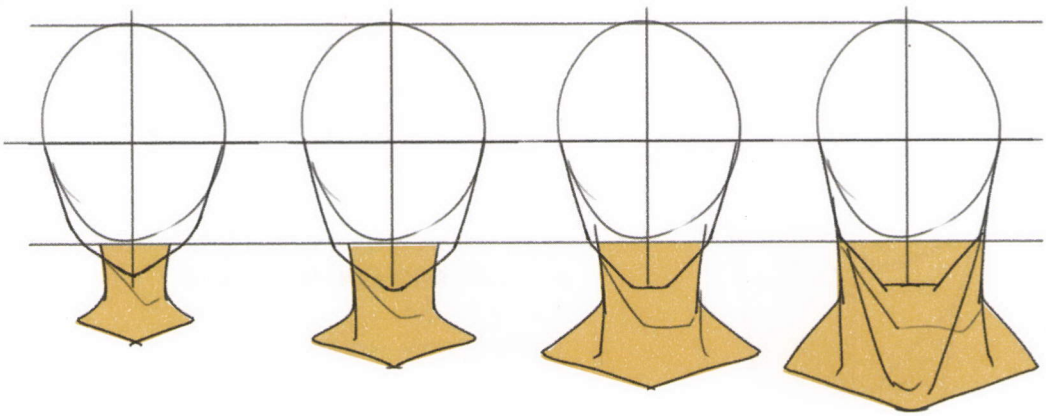
Depending on the drawing style, the area under the chin may be simply omitted when the angle is low.





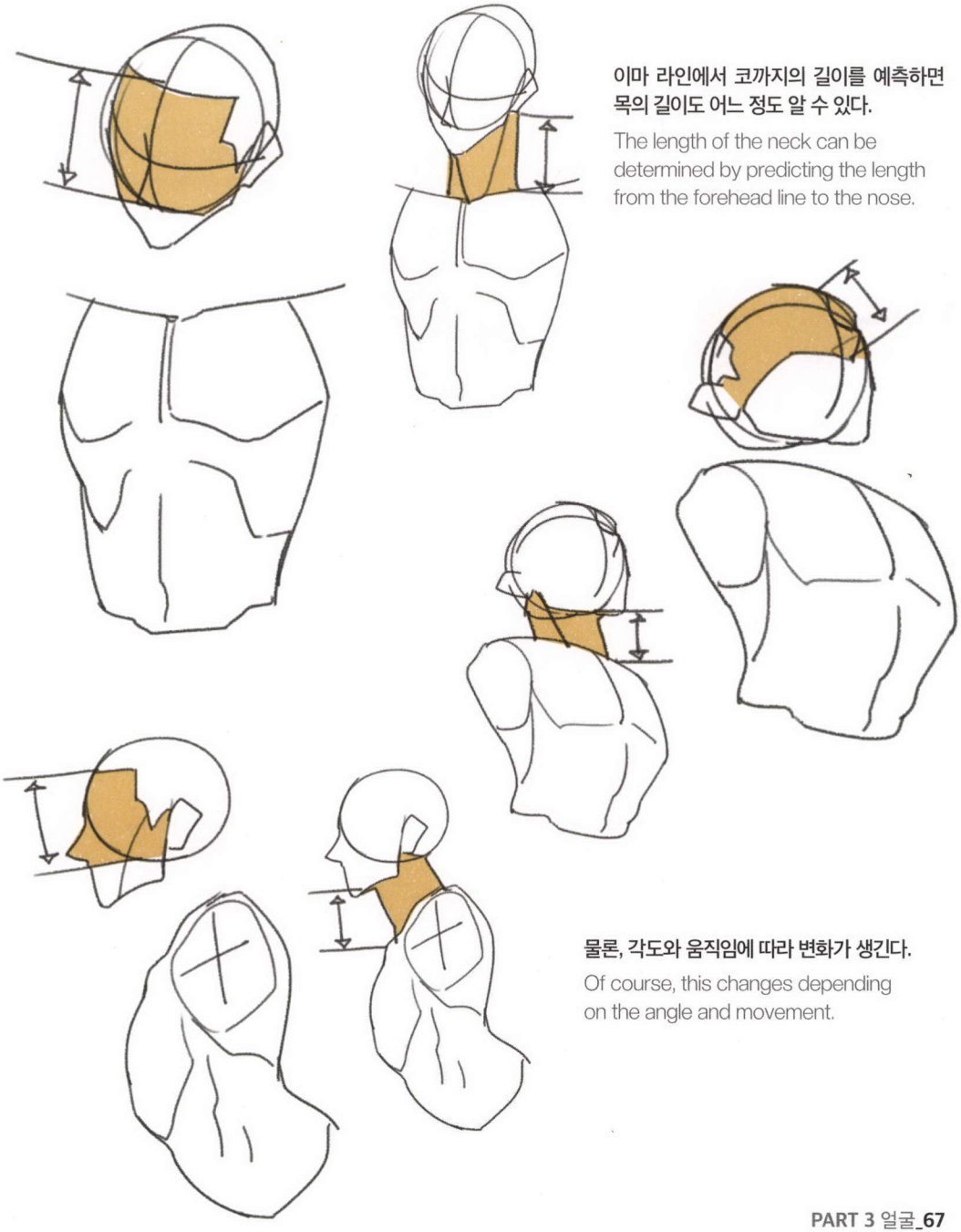
얼굴과 목의 중심선 각도가 일치하면 정방향이고, 얼굴의 중심선이 살짝 기울면 고개를 튼 느낌으로 그려진다.

If the angle of the center line of the face and neck match, it is drawn in a frontal direction, and if the center line of the face is tilted slightly, it is drawn as if the head is tilted.



얼굴형 표현 스타일에 따라 목의 길이와 두께감을 맞추는 게 좋다.

Match the length and thickness of the neck to the style and shape of the face.

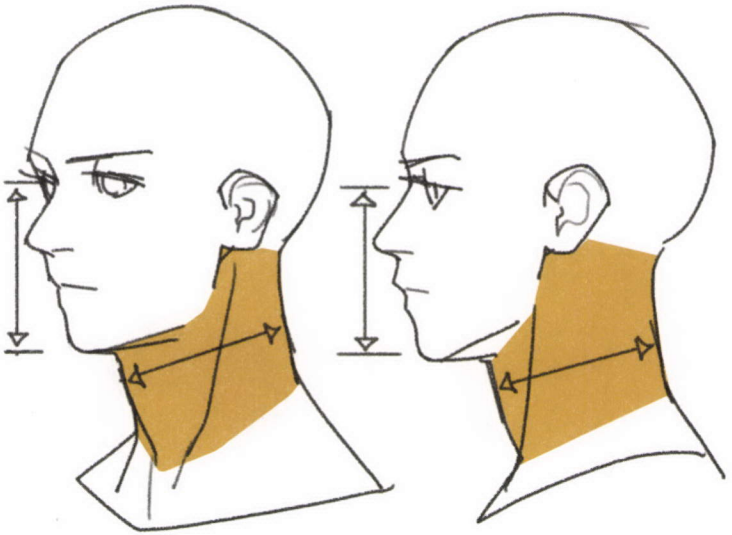


이마 라인에서 코까지의 길이를 예측하면 목의 길이도 어느 정도 알 수 있다.

The length of the neck can be determined by predicting the length from the forehead line to the nose.

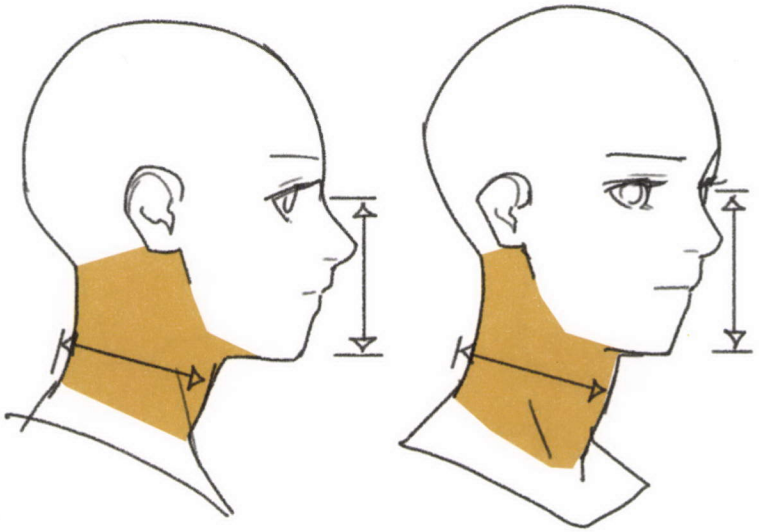
물론, 각도와 움직임에 따라 변화가 생긴다.

Of course, this changes depending on the angle and movement.



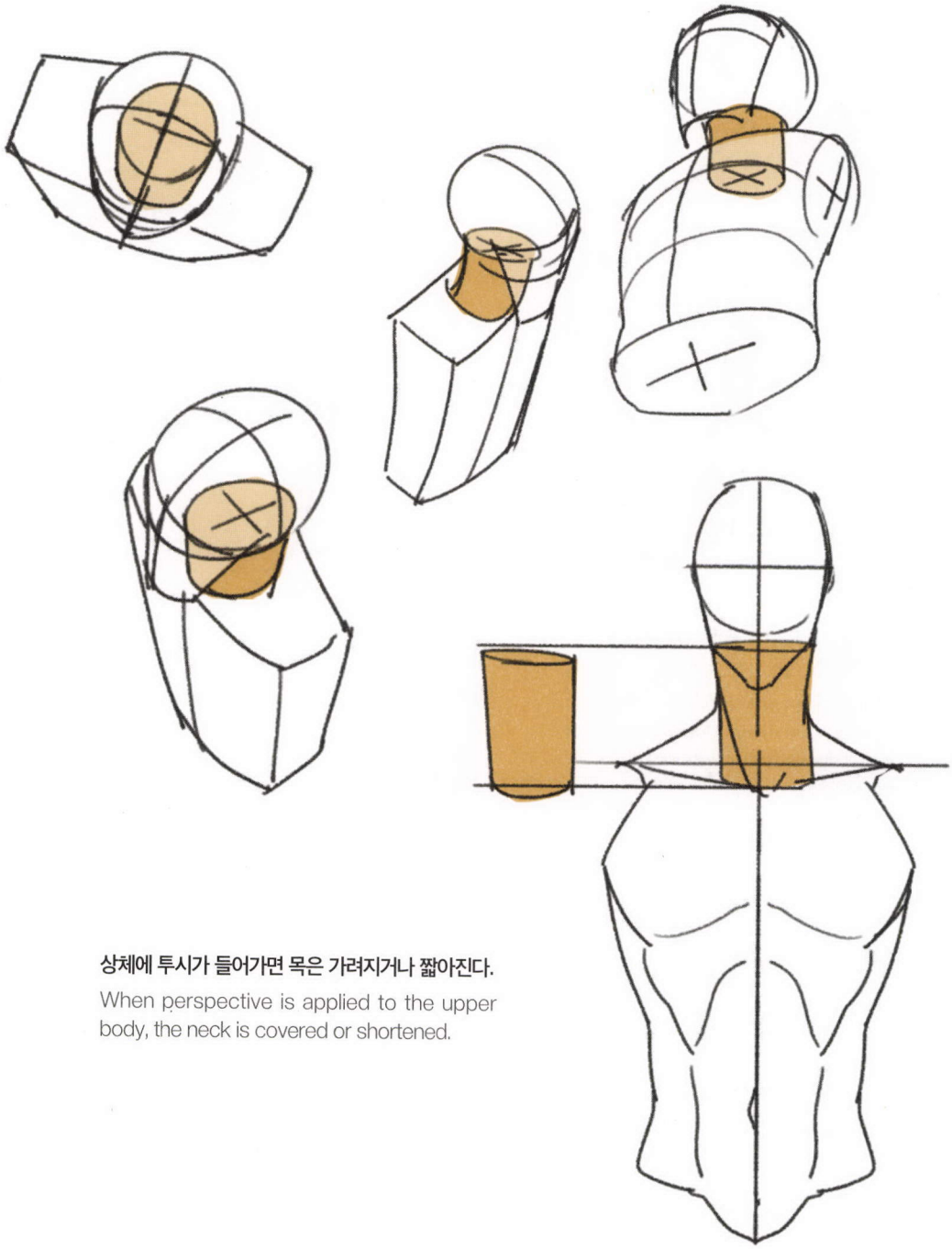
성인 기준으로 반측면, 옆면의 목 두께를 잡을 때 콧대에서 턱까지의 길이를 가늠해 그린다.

When setting the neck thickness of a half-side (3/4 view) or side view based on an adult, draw it by easuring the length from the bridge of the nose to the chin.



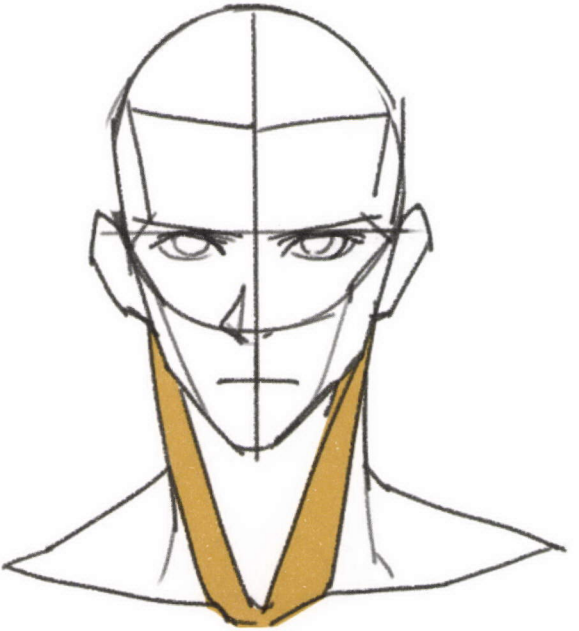
여자의 경우, 남자보다 목 두께를 조금 더 얇게 해준다.

For women, it makes their necks a little thinner than men.



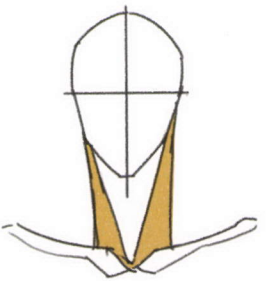
상체에 투시가 들어가면 목은 가려지거나 짧아진다.

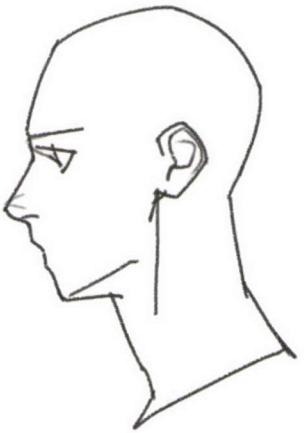
When perspective is applied to the upper body, the neck is covered or shortened.

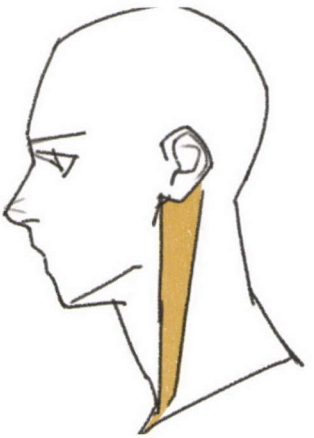


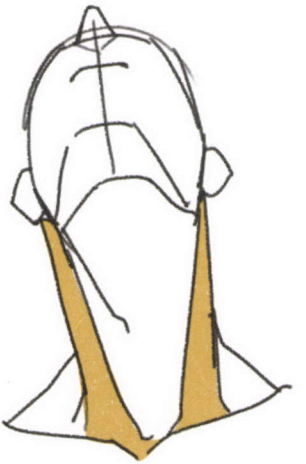
귀밑에서 시작해 쇄골 중심에 모이는 V라인의 목 근육.

The neck muscles form a V line starting from below the ear and gathering at the center of the collarbone.







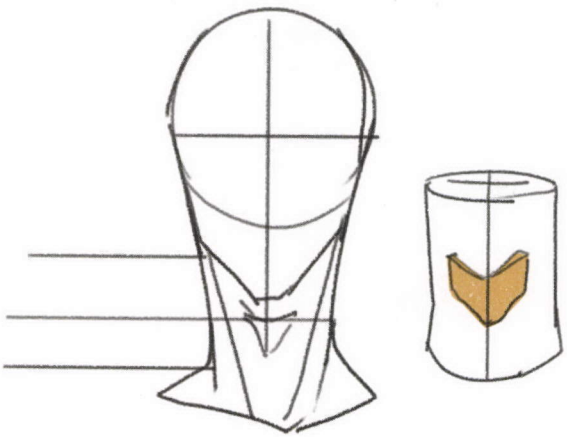


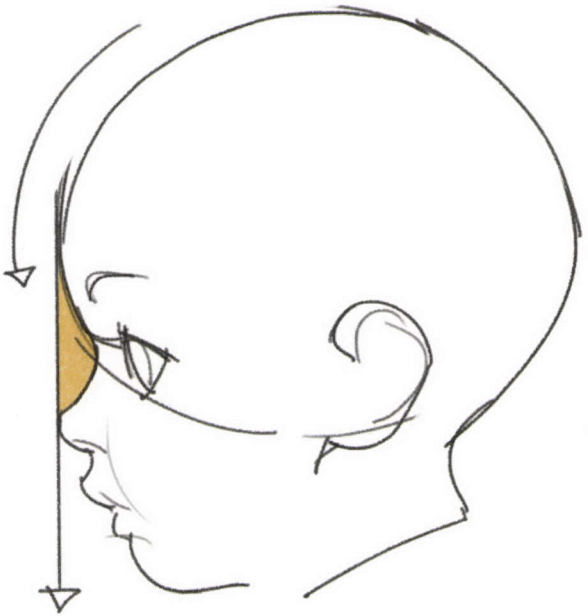
목의 중간 위치에 맞춰 목젖의 형태를 그린다.

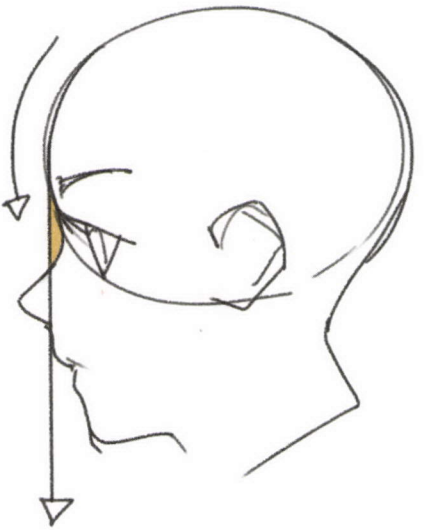
Draw the shape of the Adam's apple in the middle of the neck.

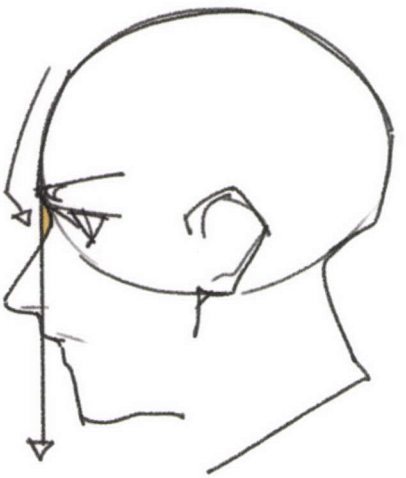
단, 모든 캐릭터의 목젖이 뚜렷할 필요는 없다.

However, not every character's Adam's apple needs to be distinct.



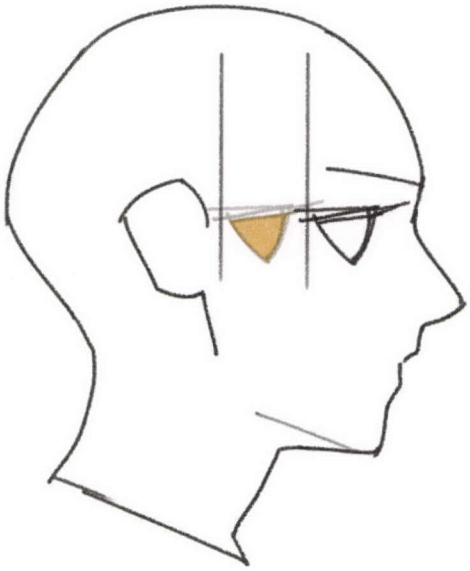


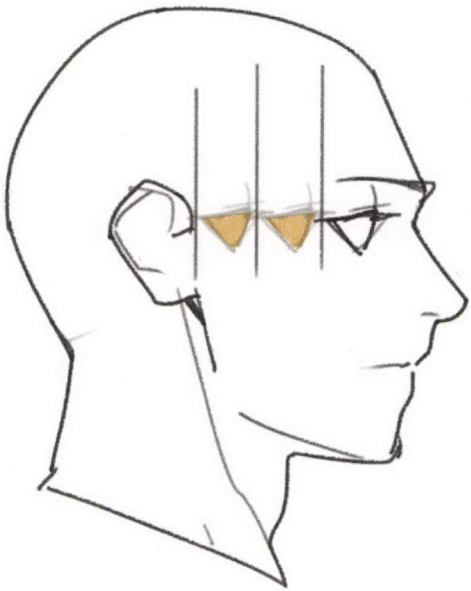


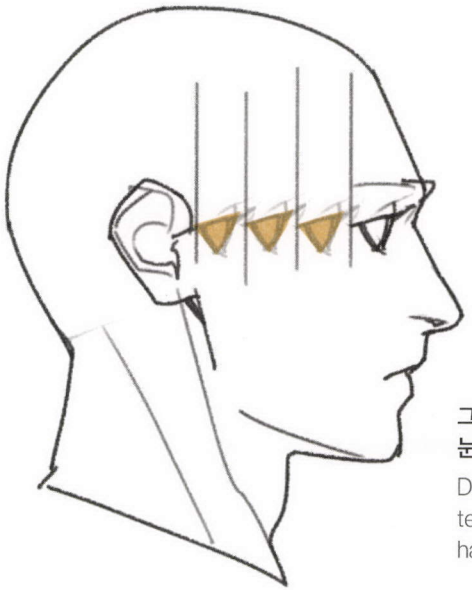


어릴수록 측면의 이마는 곡선을 그리고, 성장을 하면서 이마의 형태와 수직선에 위치한 코와 입의 위치가 바뀐다.

The younger the character, the more curved the forehead from the side. And as the character ages, the position of the nose and mouth on the vertical line and the shape of the forehead change.

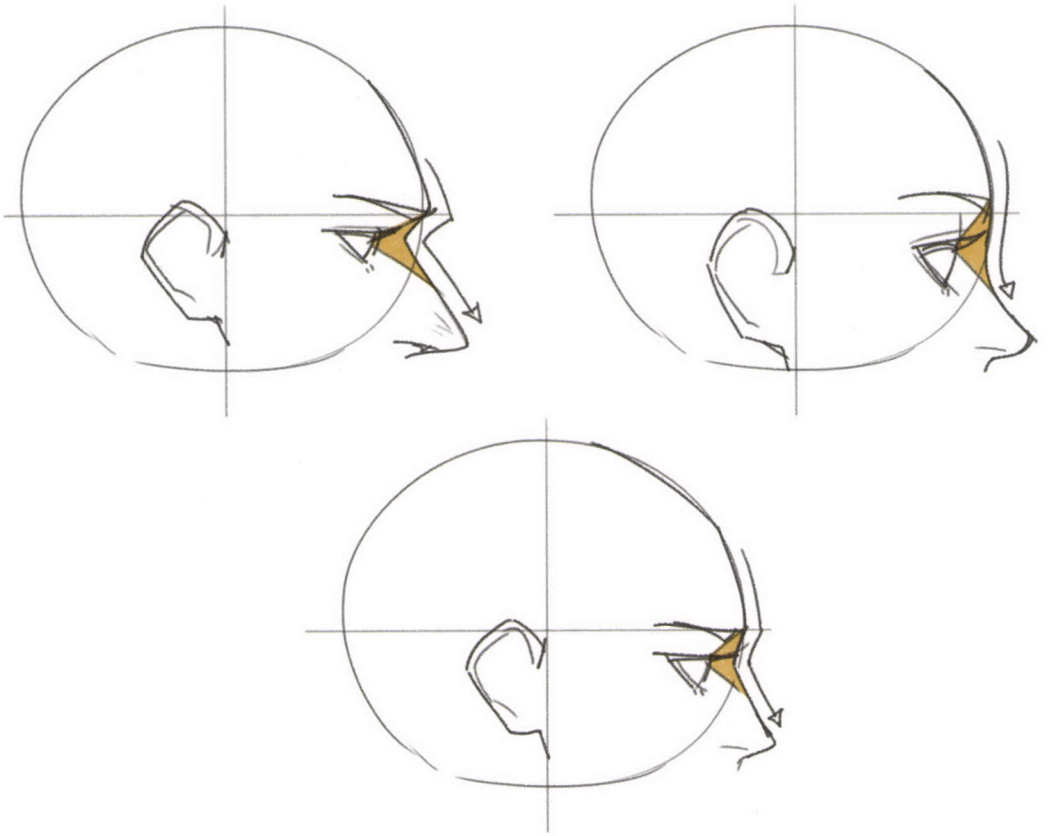






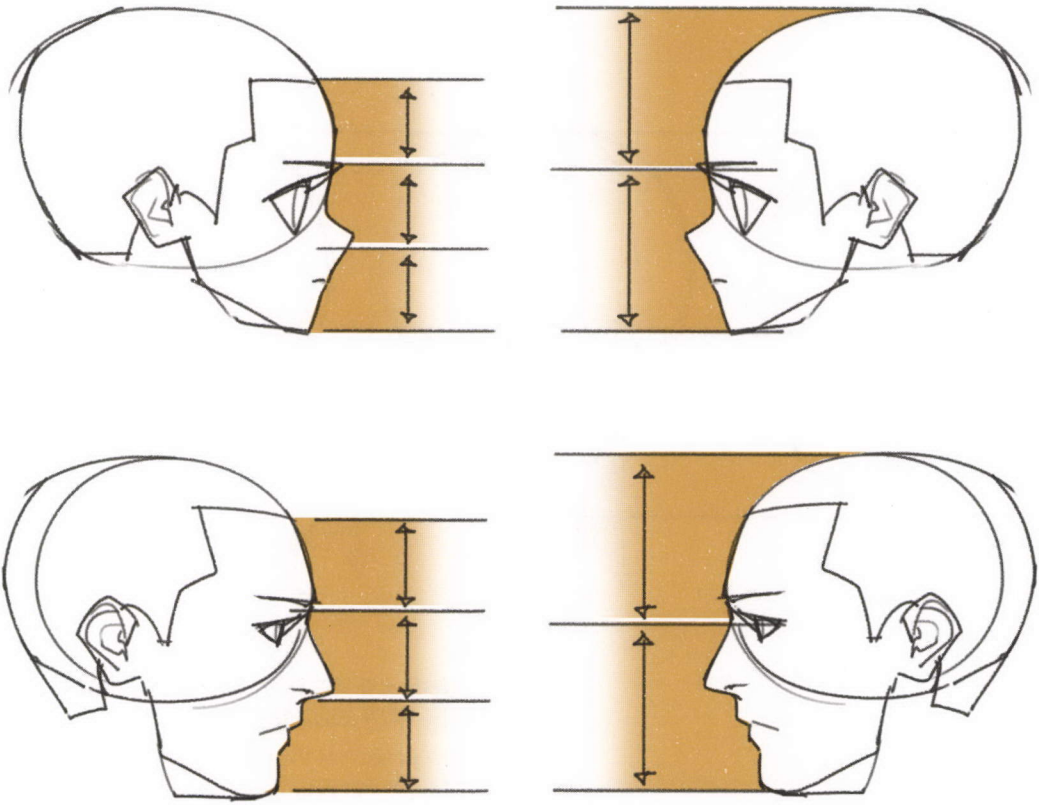
그림체에 따라 측면 관자놀이(눈과 귀 사이)에 눈의 너비만큼의 공간이 생긴다.

Depending on the drawing style, the side temples (between the eyes and ears) have space as wide as the eyes.



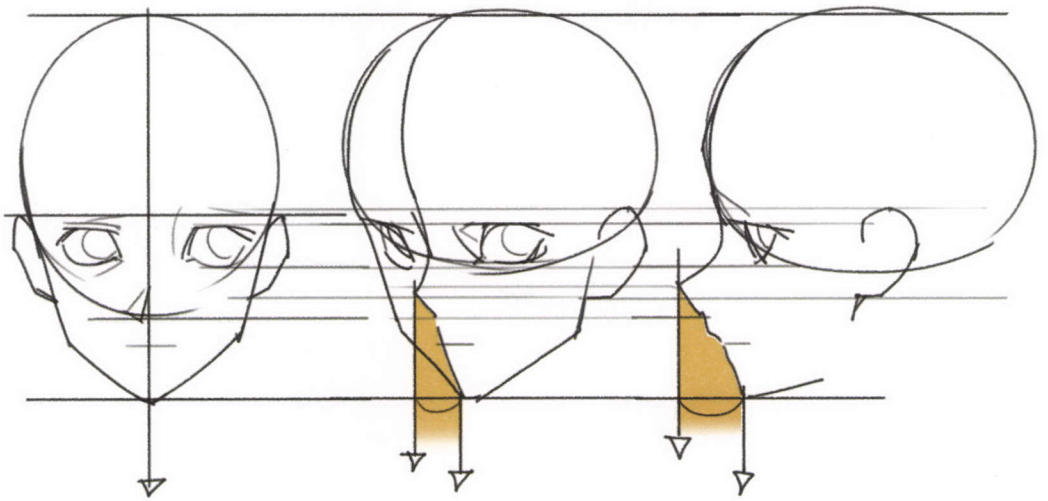
미간이 꺾이는 각도에 따라서 인상이 부드러워지기도 하고, 강해지기도 한다.

Depending on the angle at which the wrinkles between the eyebrows are bent, the impression may be softened or strengthened.



같은 형태일지라도 어떤 비율로 파악하고 그릴지는 그리는 사람의 몫이다.
명확한 정답은 없다.

Even in the same form, it is up to the person who figures out the proportion and draws it. There is no right or wrong answer.

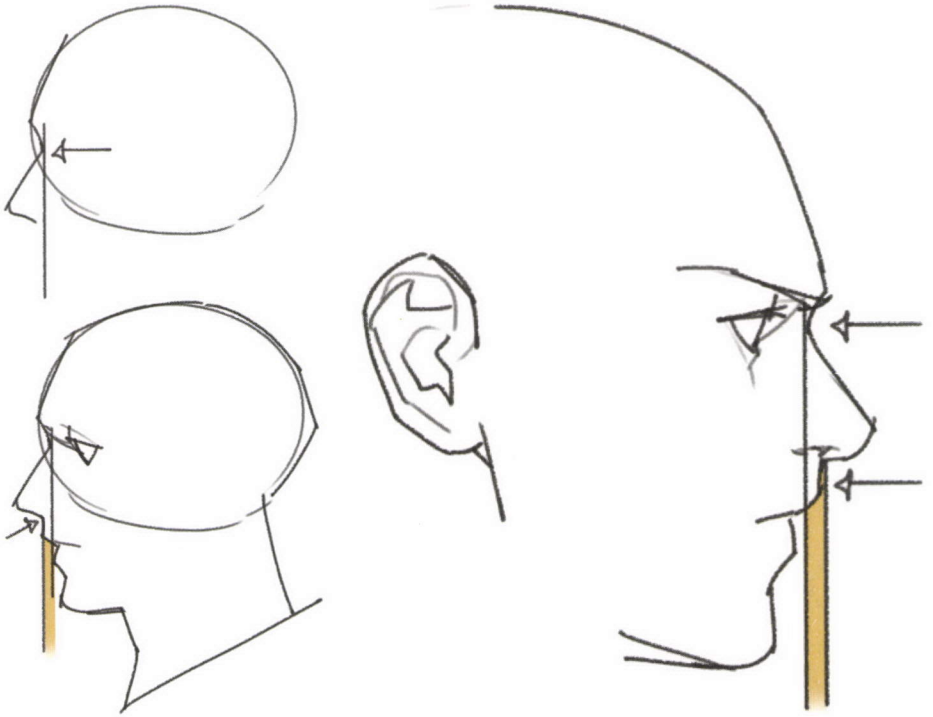


정면은 코와 턱의 위치가 일치하고, 반측면과 측면은 턱의 위치가 코보다 뒤에 있다.

The position of the nose and chin on the front face is consistent, and the position of the chin is behind the nose on the half-side (three quarter side) and the side face.

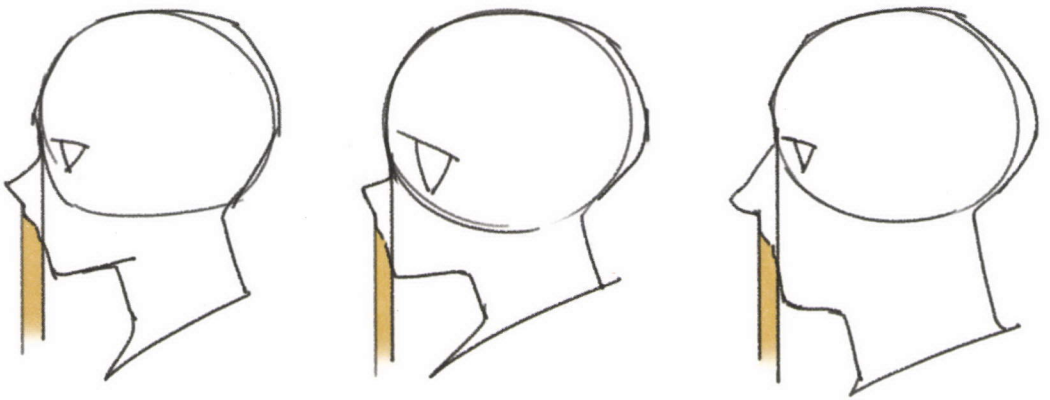
완전 측면에 가까운 반측면 얼굴에서는 튀어나온 콧대에 눈의 일부가 가려진다.

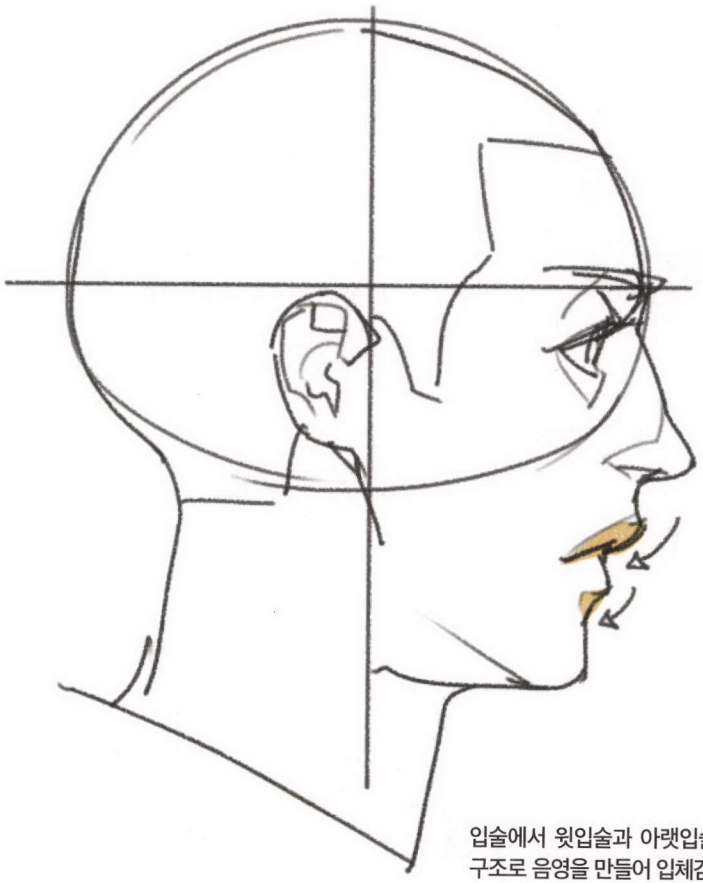
On a half-sided face close to the full side, part of the eye is covered with a protruding nose bridge.



얼굴 측면을 그릴 때 콧대 시작점보다 인중이 조금 더 앞으로 튀어나오게 그린다.

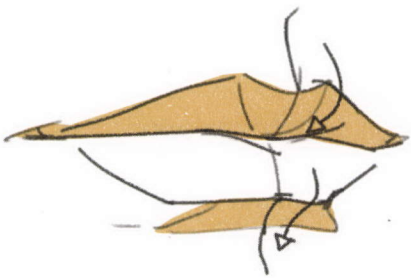
When drawing the side of the face, draw the philtrum a little more forward than the starting point of the nose.





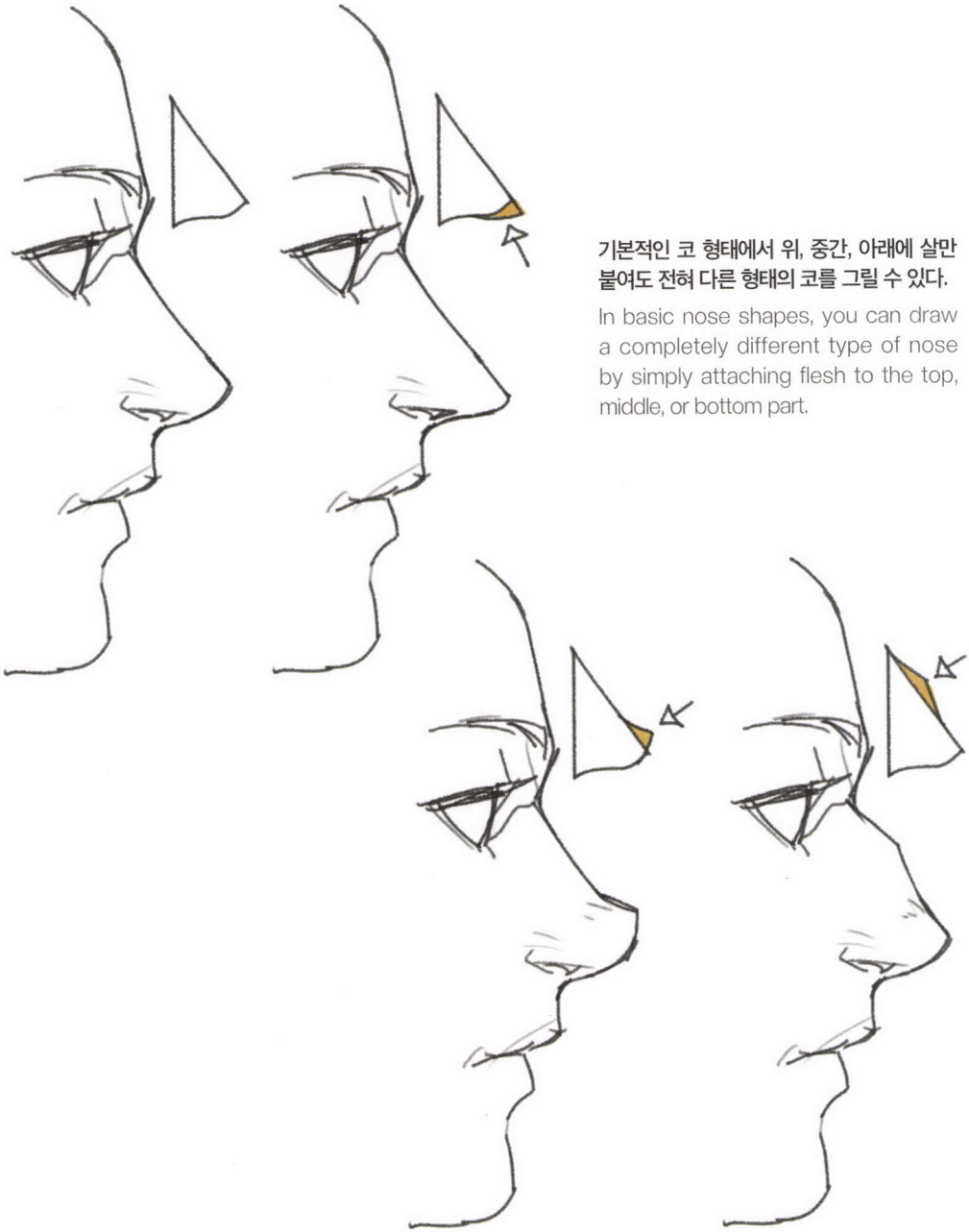
입술에서 윗입술과 아랫입술 밑부분이 들어가는 구조로 음영을 만들어 입체감을 보여 주기도 한다.

When drawing lips, create a three dimensional effect by shading inward beneath the upper and lower lips.



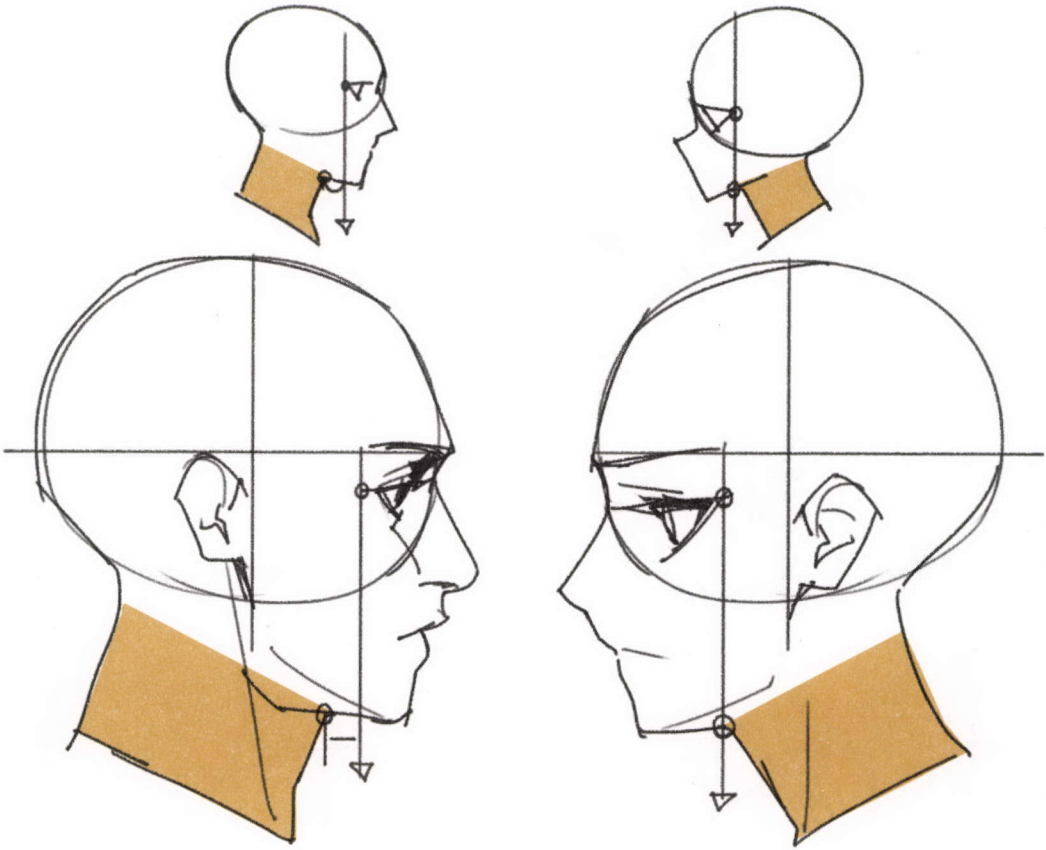
음영의 형태로 스타일의 차이를 만들어 주기도 한다.

The depth of shading creates different effects.



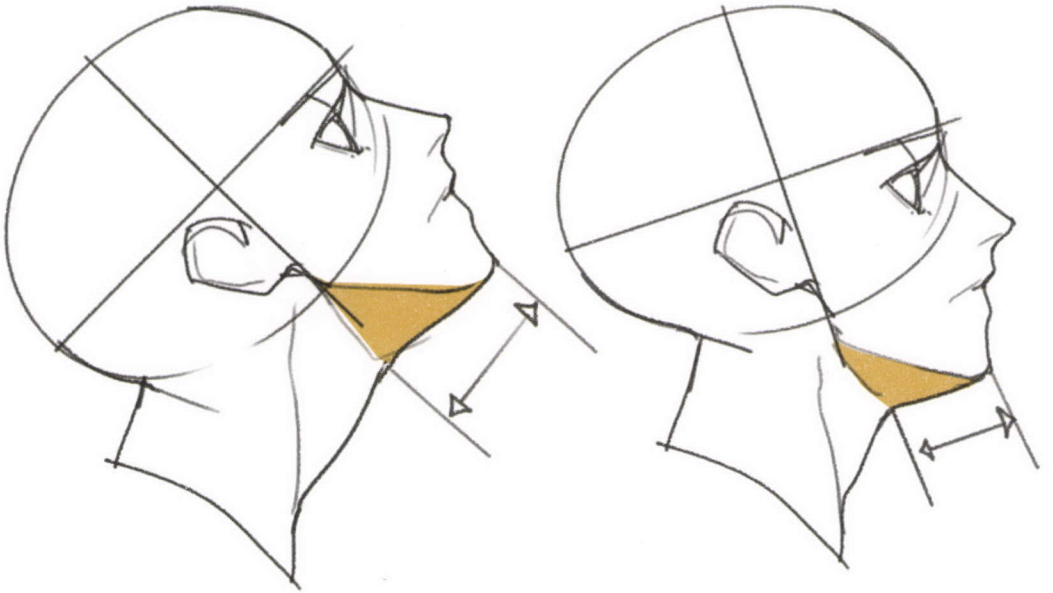
기본적인 코 형태에서 위, 중간, 아래에 살만 붙여도 전혀 다른 형태의 코를 그릴 수 있다.

In basic nose shapes, you can draw a completely different type of nose by simply attaching flesh to the top, middle, or bottom part.



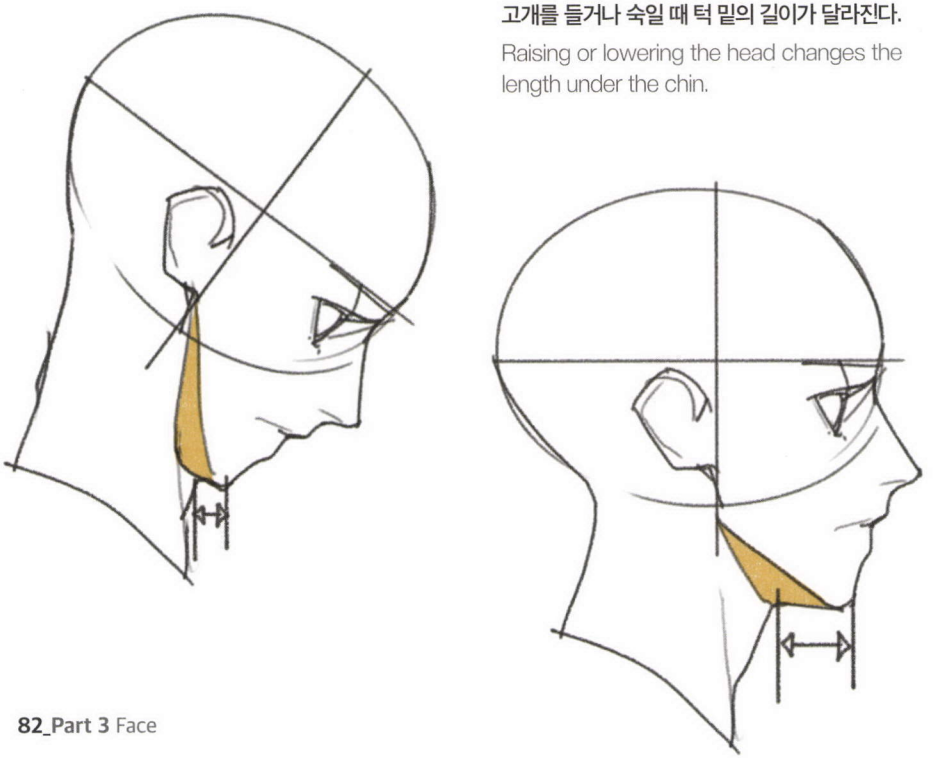
얼굴 측면은 눈꼬리에서 턱으로 수직선을 내리고, 그림체 차이에 따라 간격을 둔 다음 목의 시작점을 찾는다.

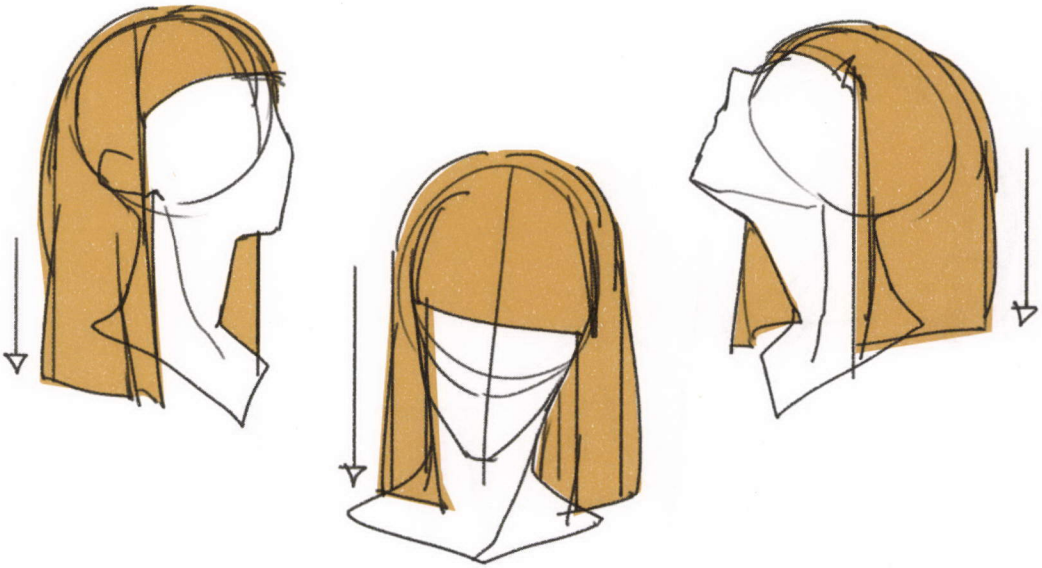
When drawing the side of the face, draw a vertical line from the tail of the eye to the chin. Depending on the drawing style, change the space between the starting point of the neck and the vertical line.



고개를 들거나 숙일 때 턱 밑의 길이가 달라진다.

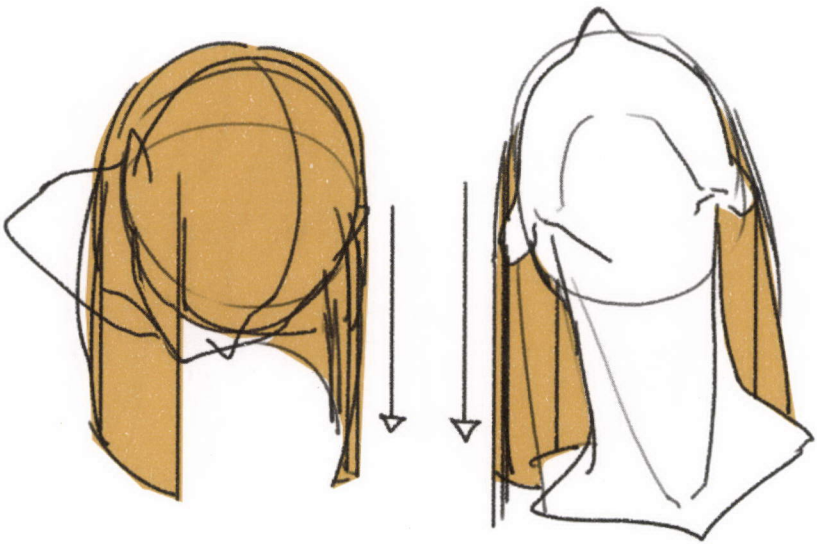
Raising or lowering the head changes the length under the chin.

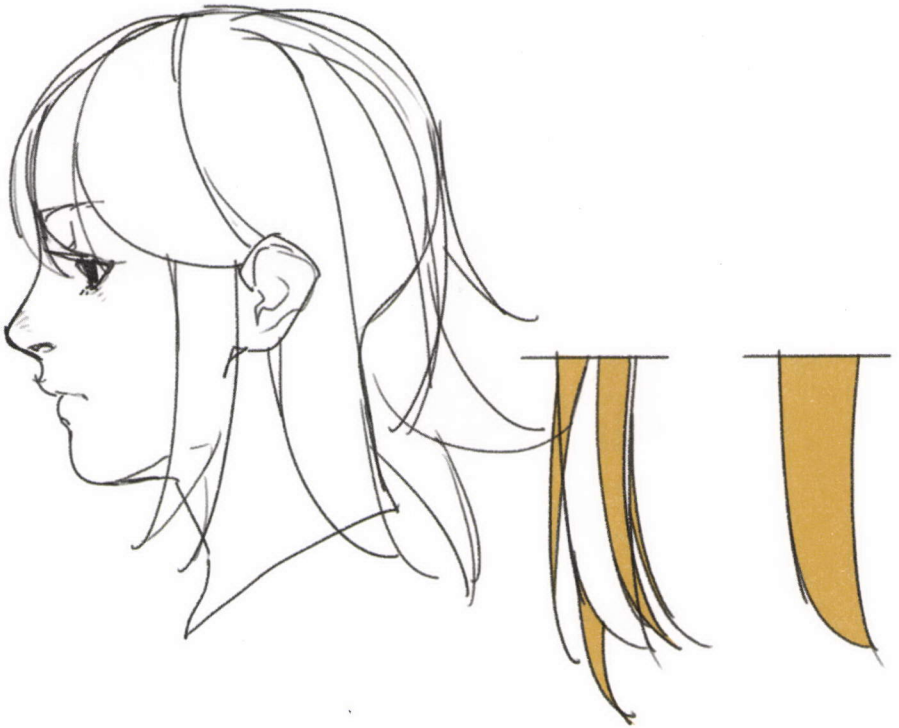




머리카락은 중력에 의해 기본적으로 수직 방향의 흐름을 가진다.

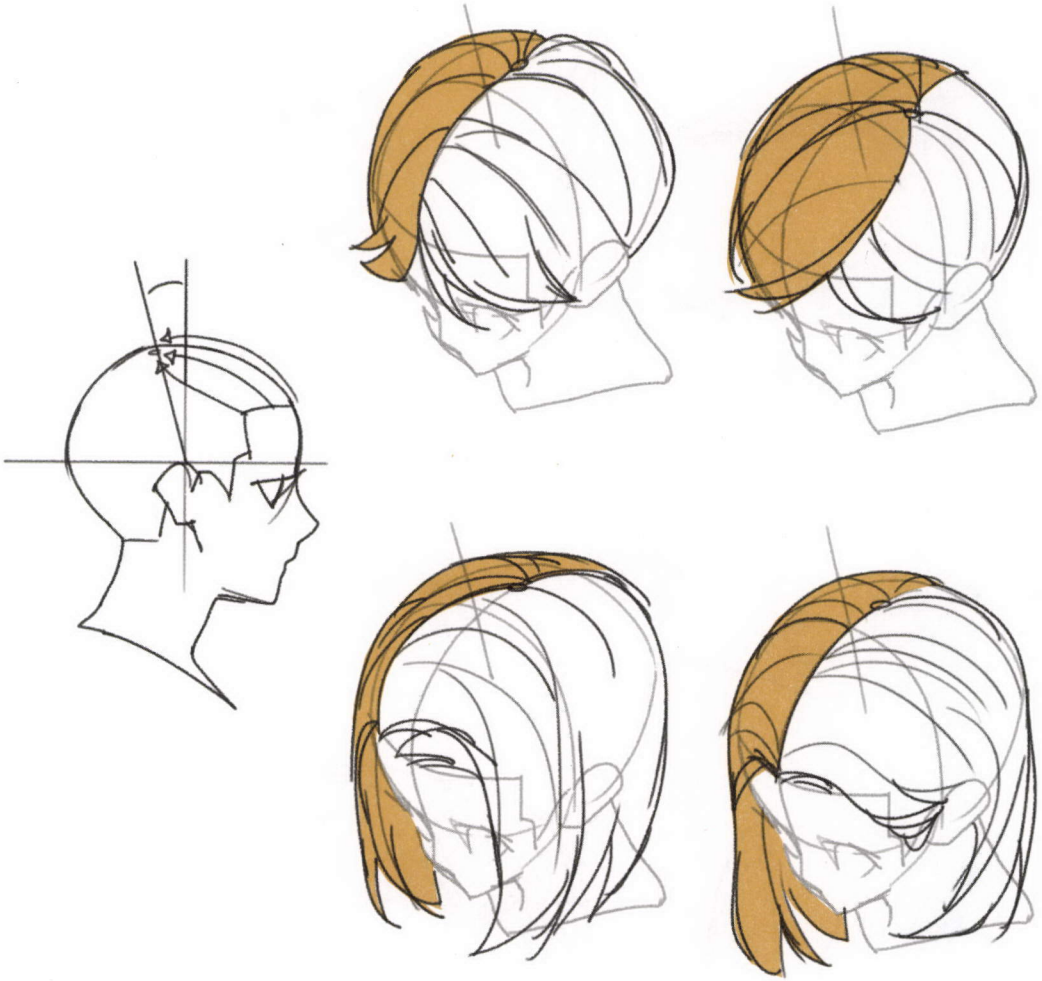
Hair falls vertically down following gravity.





머리카락은 큰 덩어리로 흐름을 먼저 잡은 후, 얇은 머리카락을 주변에 붙이면서 디테일을 올려 준다.

When drawing hair, you first set the flow of the hair with a large mass and then add thin hair around it to improve the detail.

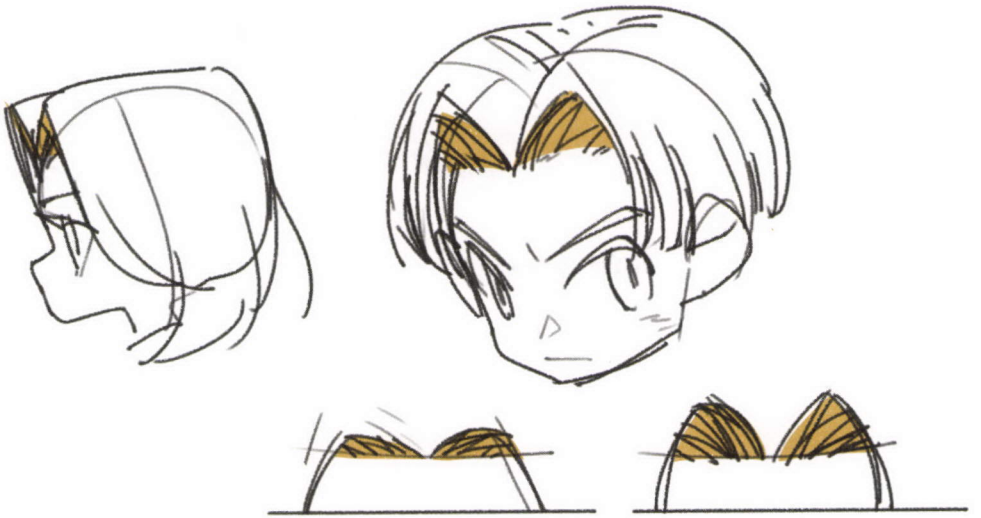


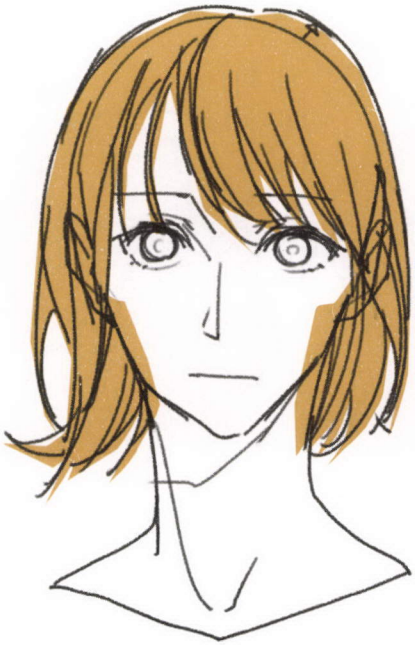
가르마의 끝부분은 기준점을 머리 위 정중앙에서 조금 뒤쪽으로 잡는 게 좋다.

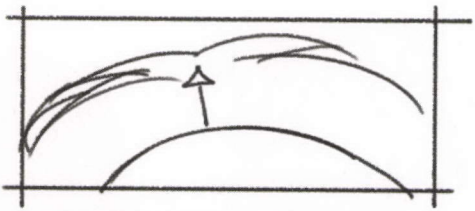
Set the end of the side parting at the crown of the head, slightly back from the center.

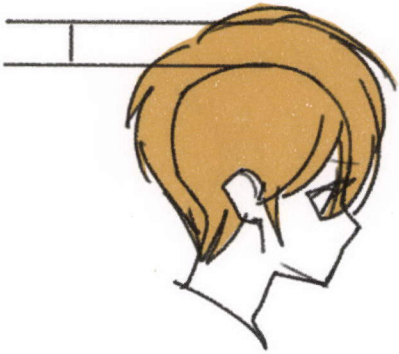
가르마로 생긴 머리카락 뿌리 부분은 만화체일수록 공간을 크게 그려 준다.

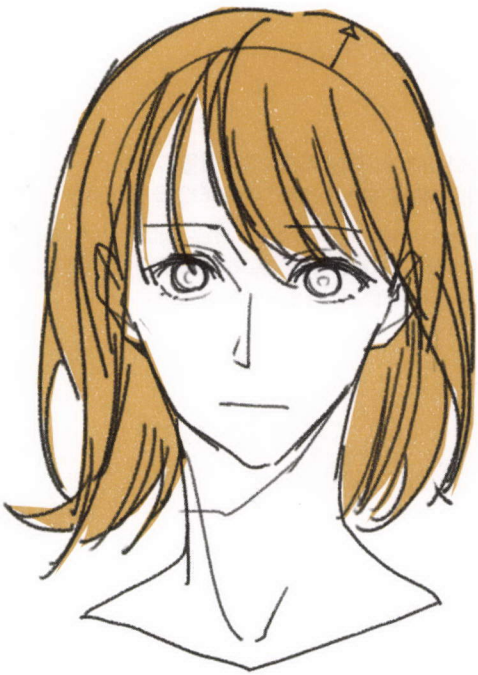
The more cartoon style the drawing is, the larger the space at the root part of the hair created by the parting.





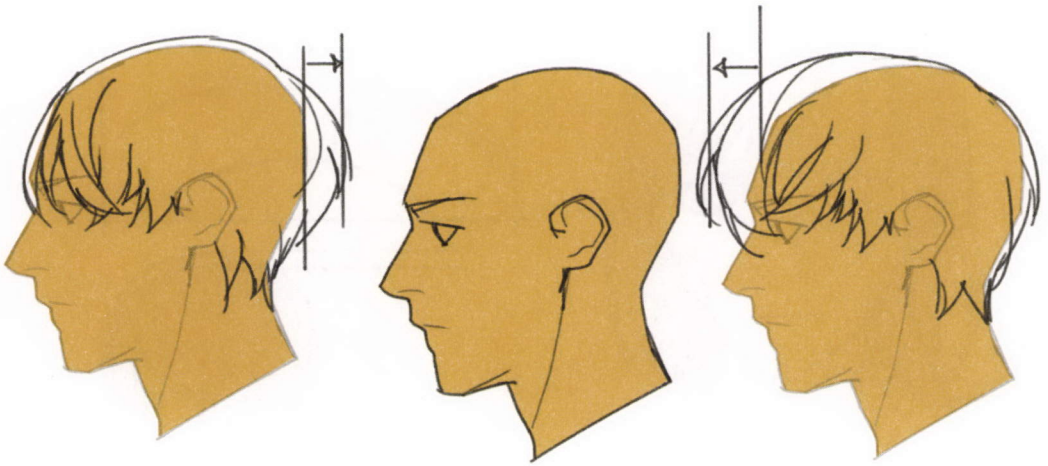






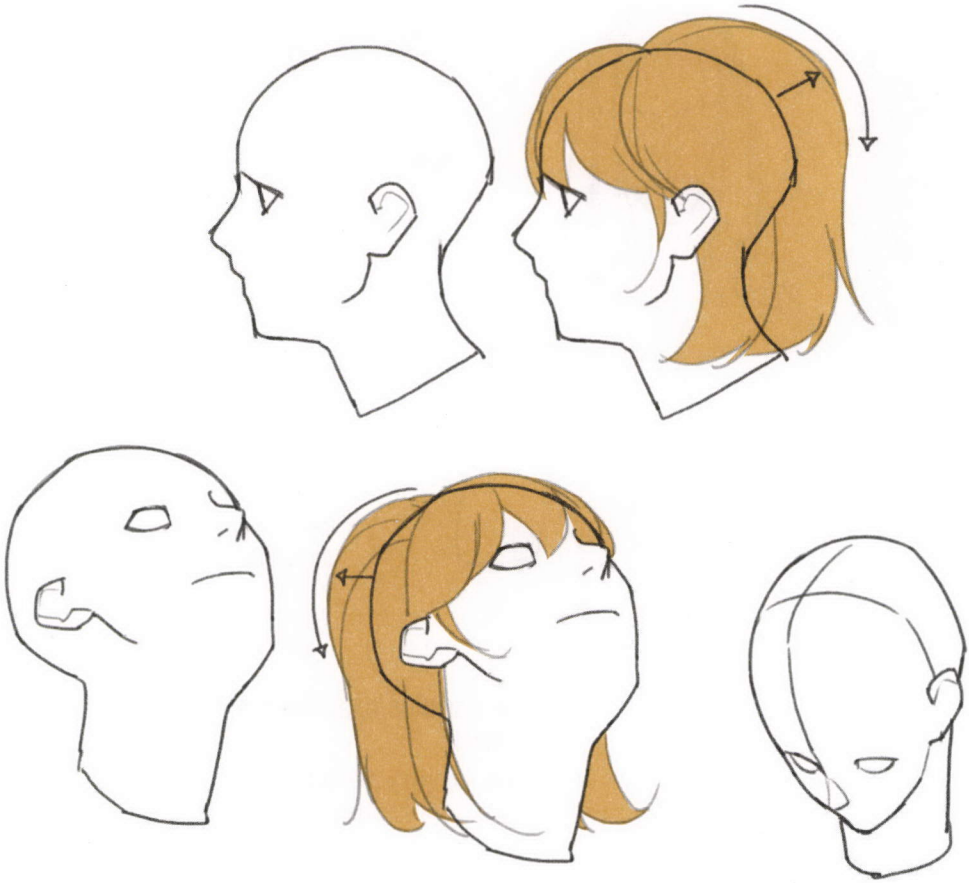
머리카락 실루엣이 두상과 떨어질수록 같은 헤어 스타일이라 해도 풍성함이 달라진다.

Create more volume in hair by increasing the distance between the skull line and the top of the hair. This works regardless of the hair style.



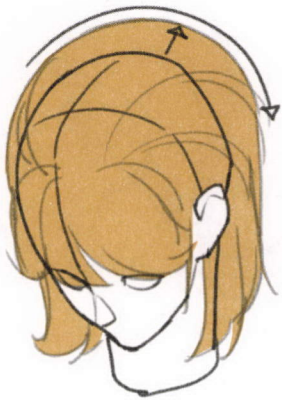
뒤통수나 이마에 거리를 두고 머리카락을 그리면
길이가 같더라도 다른 느낌을 주는 스타일을 만들 수 있다.

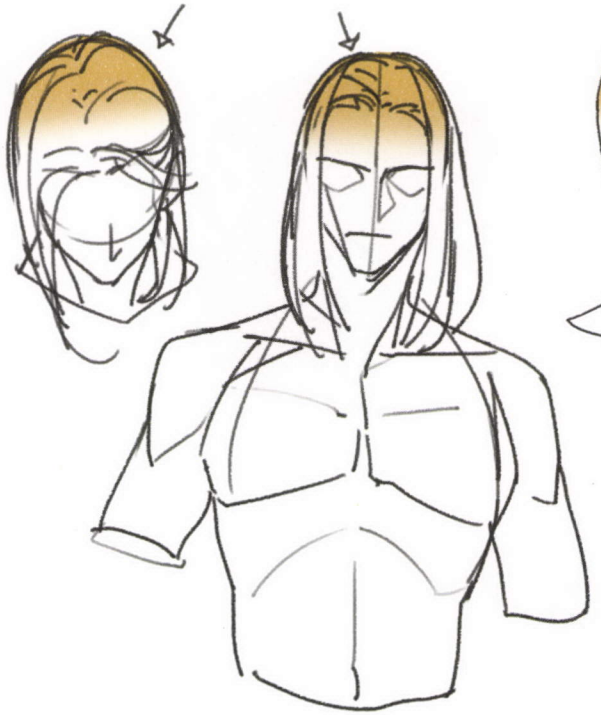
You can create different hair styles without altering the length of the hair by changing the hair's distance from the forehead or back of the head.

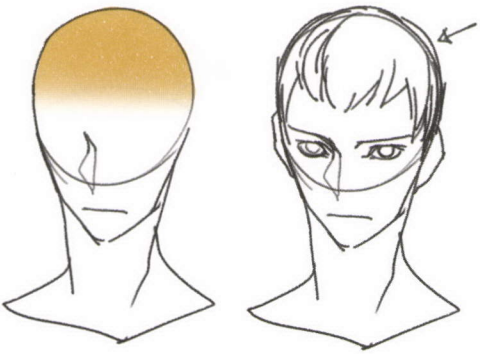


볼륨 있는 머리카락의 경우 얼굴 각도에 맞춰 볼륨이 들어간 지점을 잘 고려해 두상과 머리카락의 거리를 띄워야 같은 스타일로 보이게 된다.

When drawing a voluminous hair style from different angles, make sure that the distance between the outer most point of the hair and the scalp is consistent.





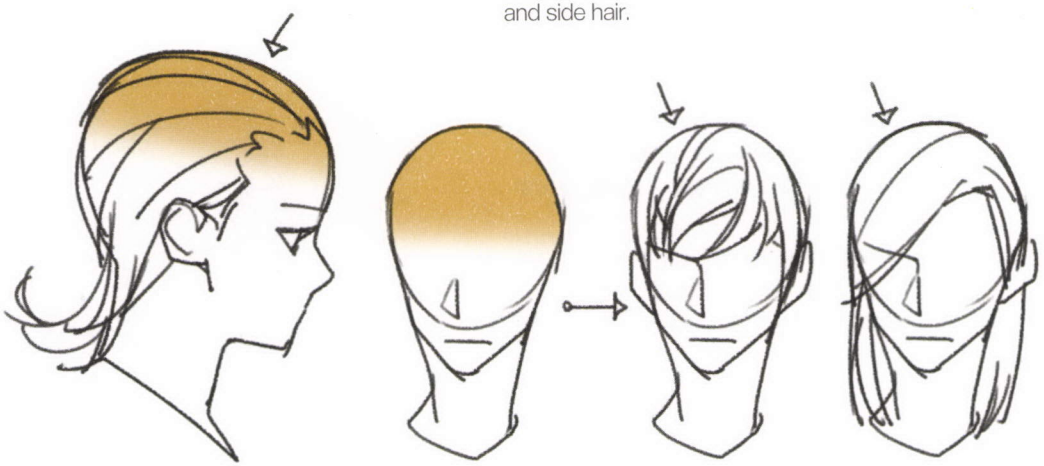


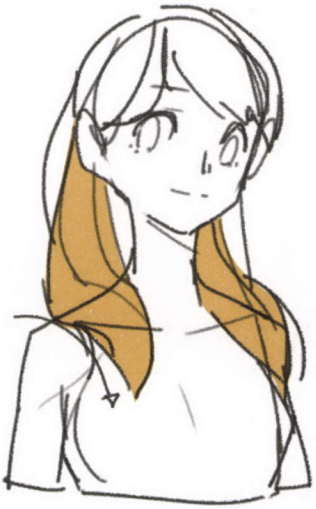
차분한 느낌을 주려면 윗머리의 볼륨감을 줄인다.

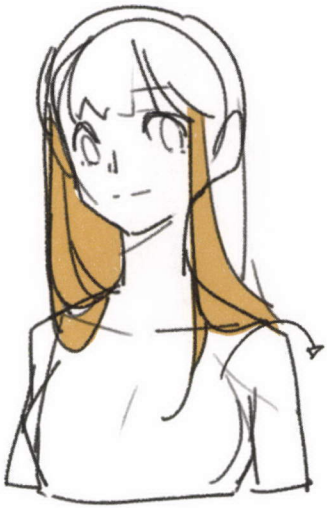
To create a neater style, you can reduce the volume of the upper hair.

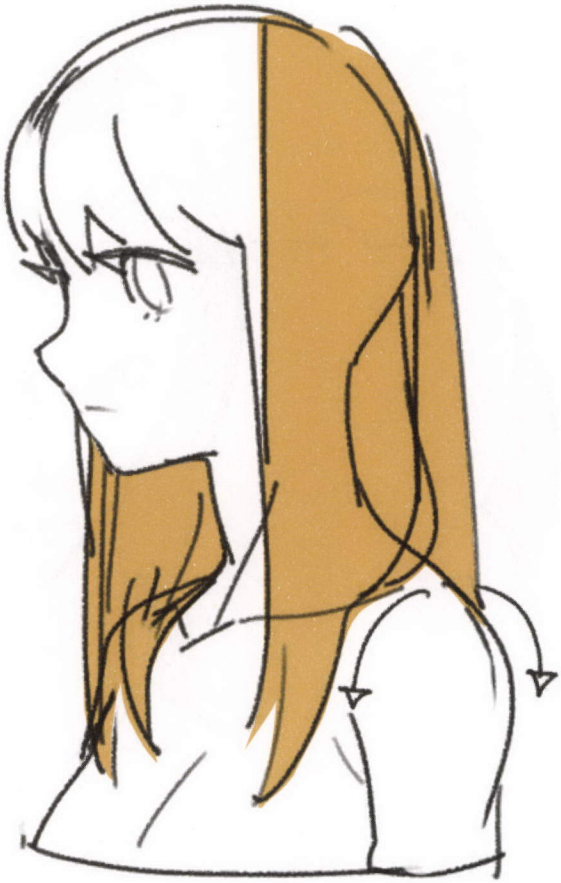
기본 동그라미로 얼굴을 그린 후 앞머리와 옆머리만 표현한다.

After drawing the face shape with a basic circle, you only need to express the bangs and side hair.



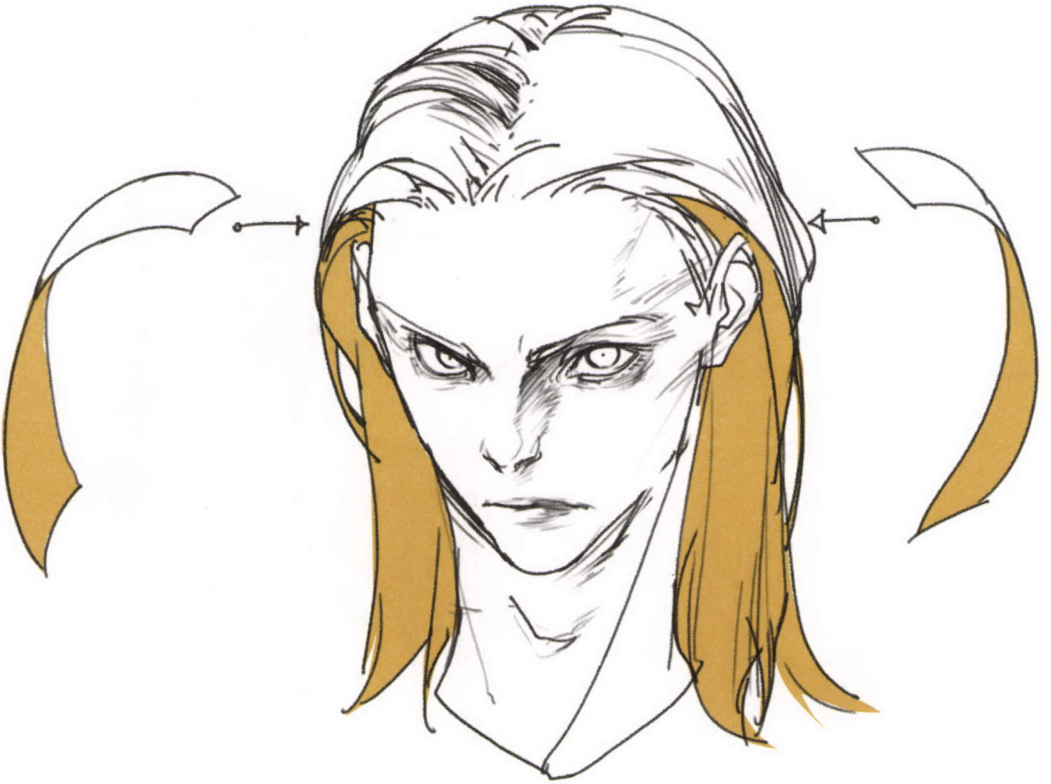






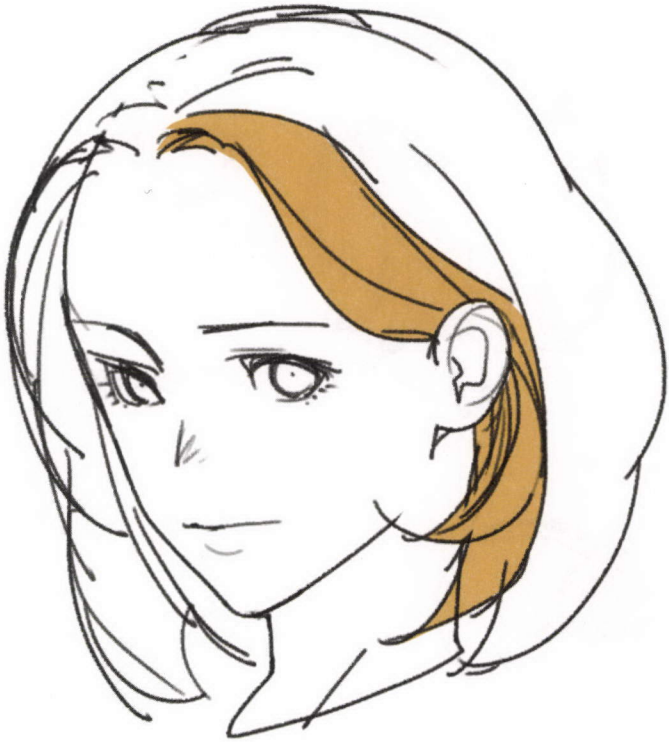
긴 머리카락이 앞이나 뒤로 내려올 때는 어깨에 걸쳐 흐르는 곡선을 살려 줘야 입체감이 생긴다.

For long hair, you need to draw a curve that flows across the shoulder to create a three-dimensional effect.



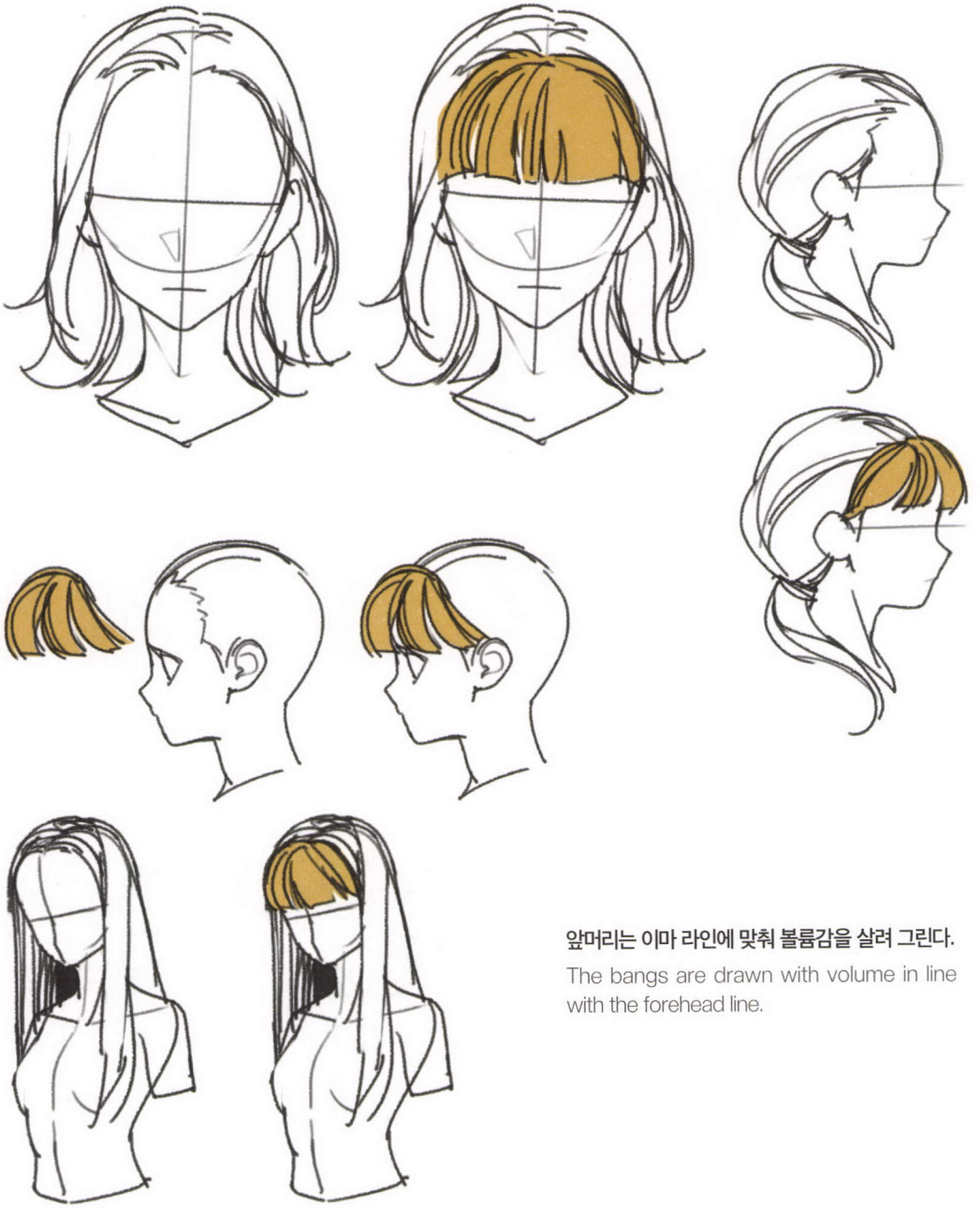
뒤로 넘긴 장발을 그릴 때, 머리카락의 안쪽 면을 보여주면 입체감이 생긴다.

When drawing long hair that is turned back, showing the side of the inner hair creates a three-dimensional effect.



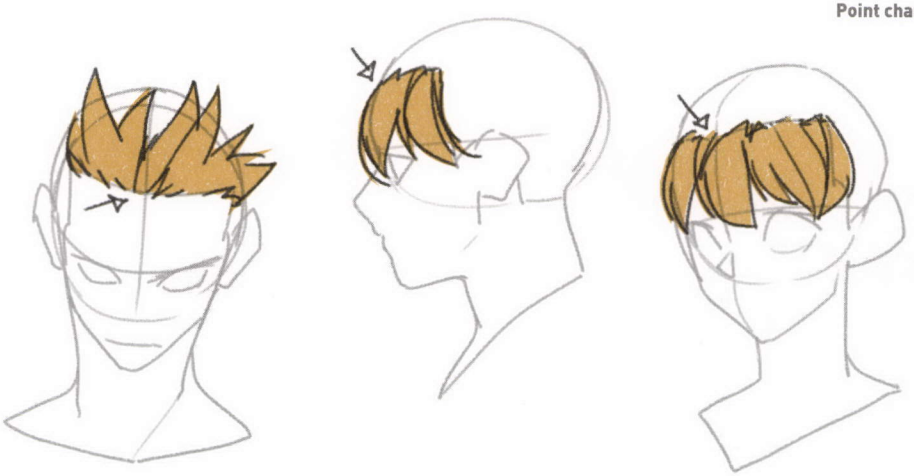
귀 뒤로 머리카락을 넘길 때 앞머리와 옆머리 일부만 묶어 곡선으로 넘어가는 흐름을 잡아 준다. 잔머리로 귀의 일부를 가려주면 입체적인 표현이 된다.

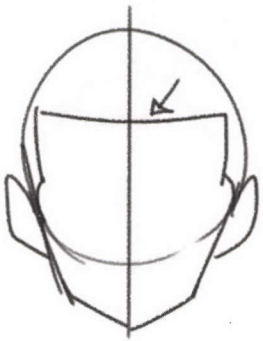
When the hair is turned behind the ears, only part of the hair (the bangs and side hair) is used to create a curve flowing behind the ears. Covering part of the ears with fine hair gives a three-dimensional effect.



앞머리는 이마 라인에 맞춰 볼륨감을 살려 그린다.

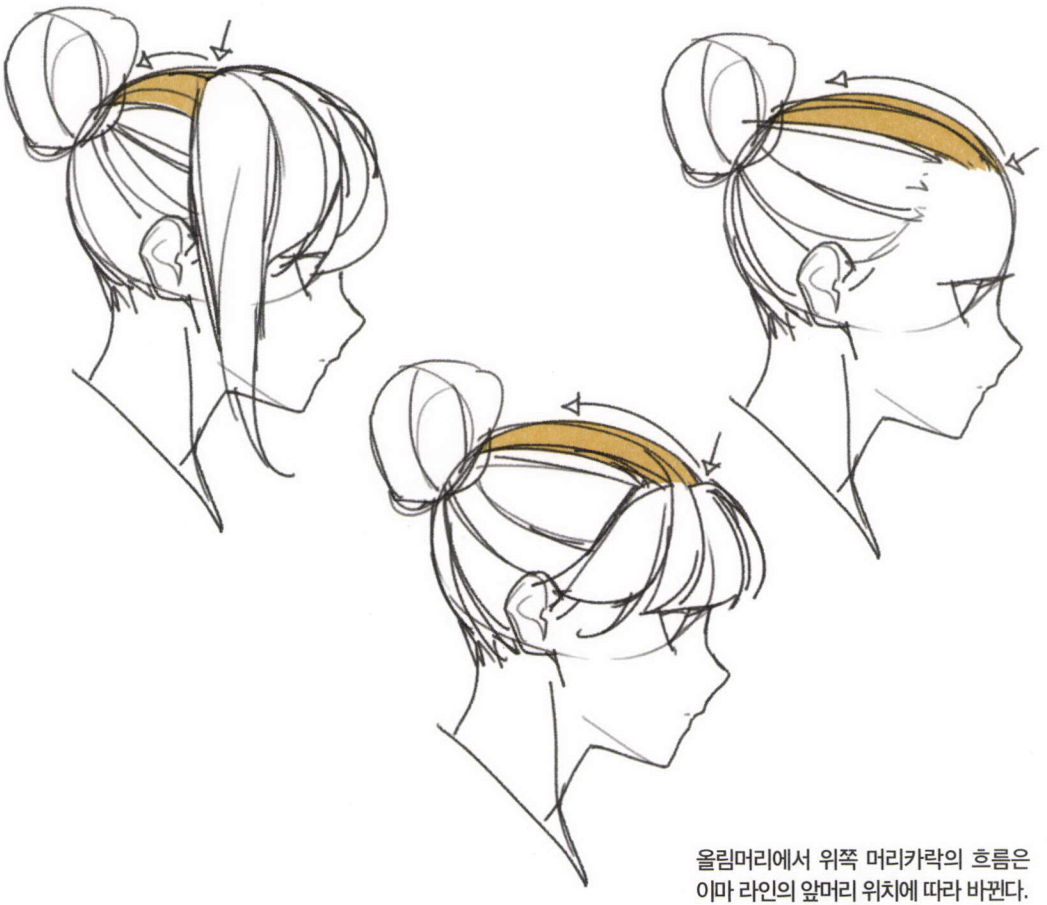
The bangs are drawn with volume in line with the forehead line.





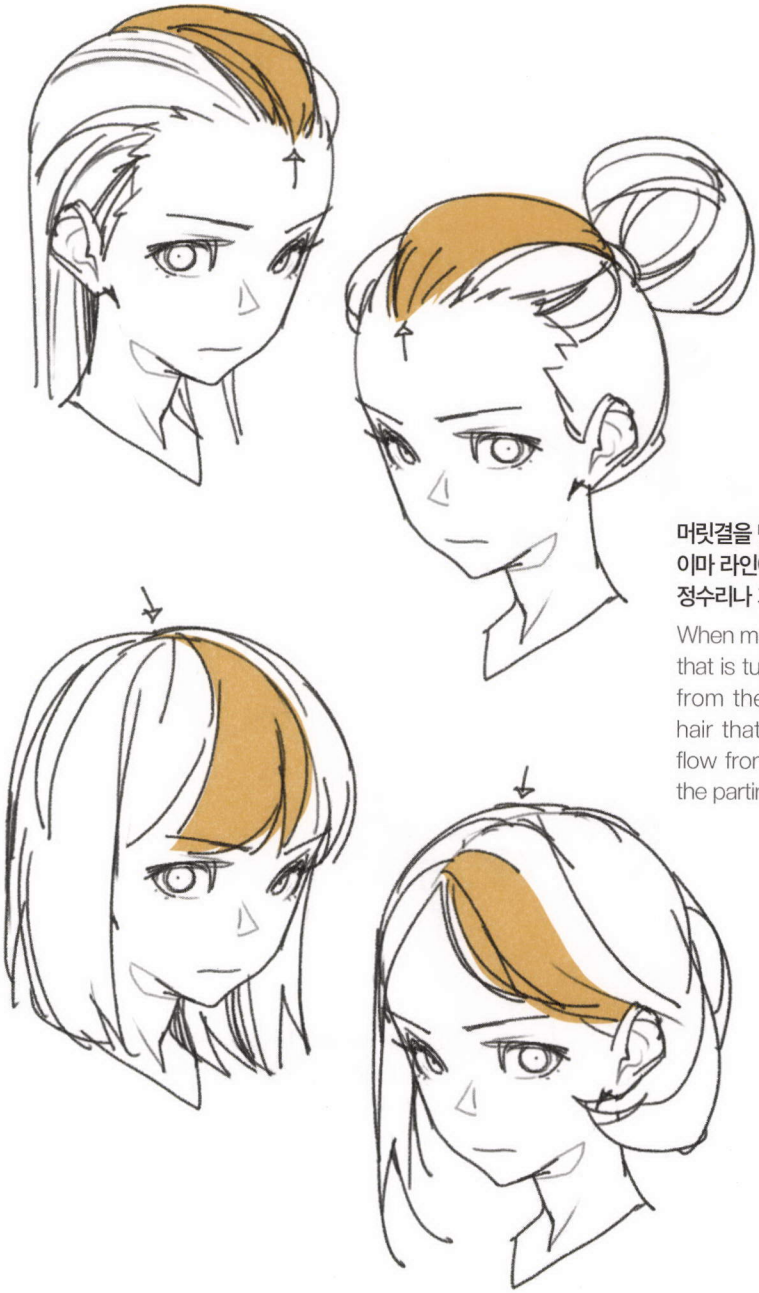
앞머리의 길이와 흐름은 이마 라인에서 시작한다.
대신, 위쪽 머리카락에 의해 자연스럽게 덮인다.
(앞머리를 넘긴 경우에는 그 반대가 된다)

The length and flow of the bangs begins from the forehead line, which is visible when the hair is swept back. When swept forward, the forehead line is covered by the upper hair.



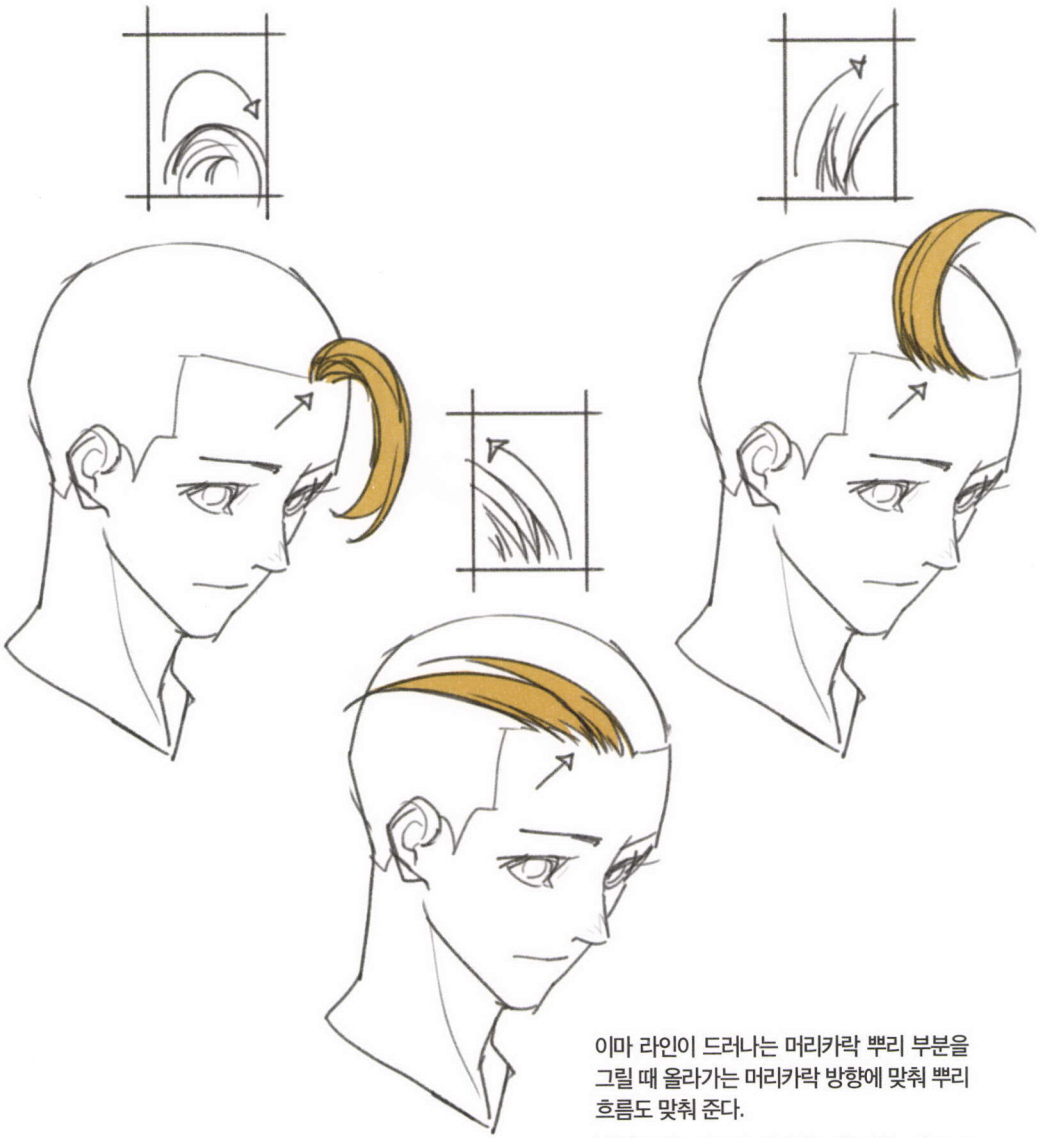
올림머리에서 위쪽 머리카락의 흐름은 이마 라인의 앞머리 위치에 따라 바뀐다.

For the raised hairstyle, the flow of the upper hair changes depending on where the fringe (bang) line starts.



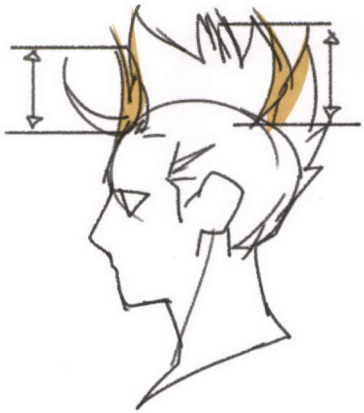
머릿결을 만들 때 뒤로 넘긴 머리는 이마 라인에서, 아래로 내린 머리는 정수리나 가르마에서 흐름이 시작된다.

When making hair texture, the hair that is turned back begins to flow from the forehead line, and the hair that falls forward begins to flow from the top of the head or the parting of the hairline.



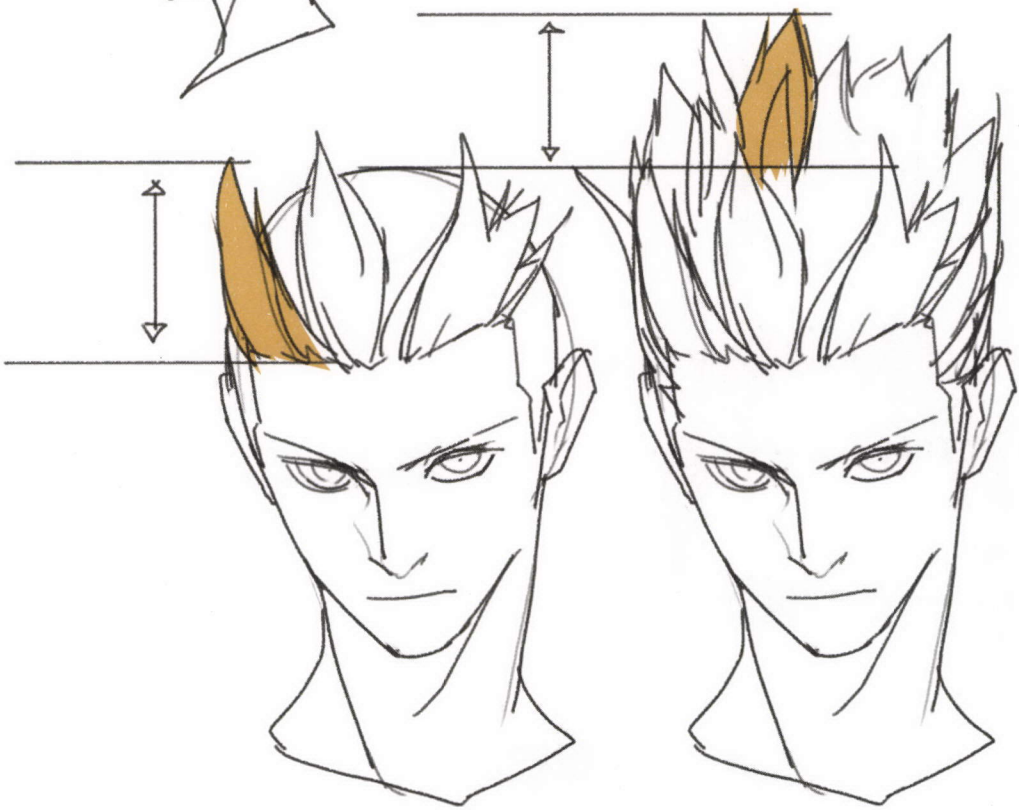
이마 라인이 드러나는 머리카락 뿌리 부분을 그릴 때 올라가는 머리카락 방향에 맞춰 뿌리 흐름도 맞춰 준다.

When drawing hairstyles that begin on the forehead hairline, make sure that the flow of hair from the roots follows the direction of the hairstyle.



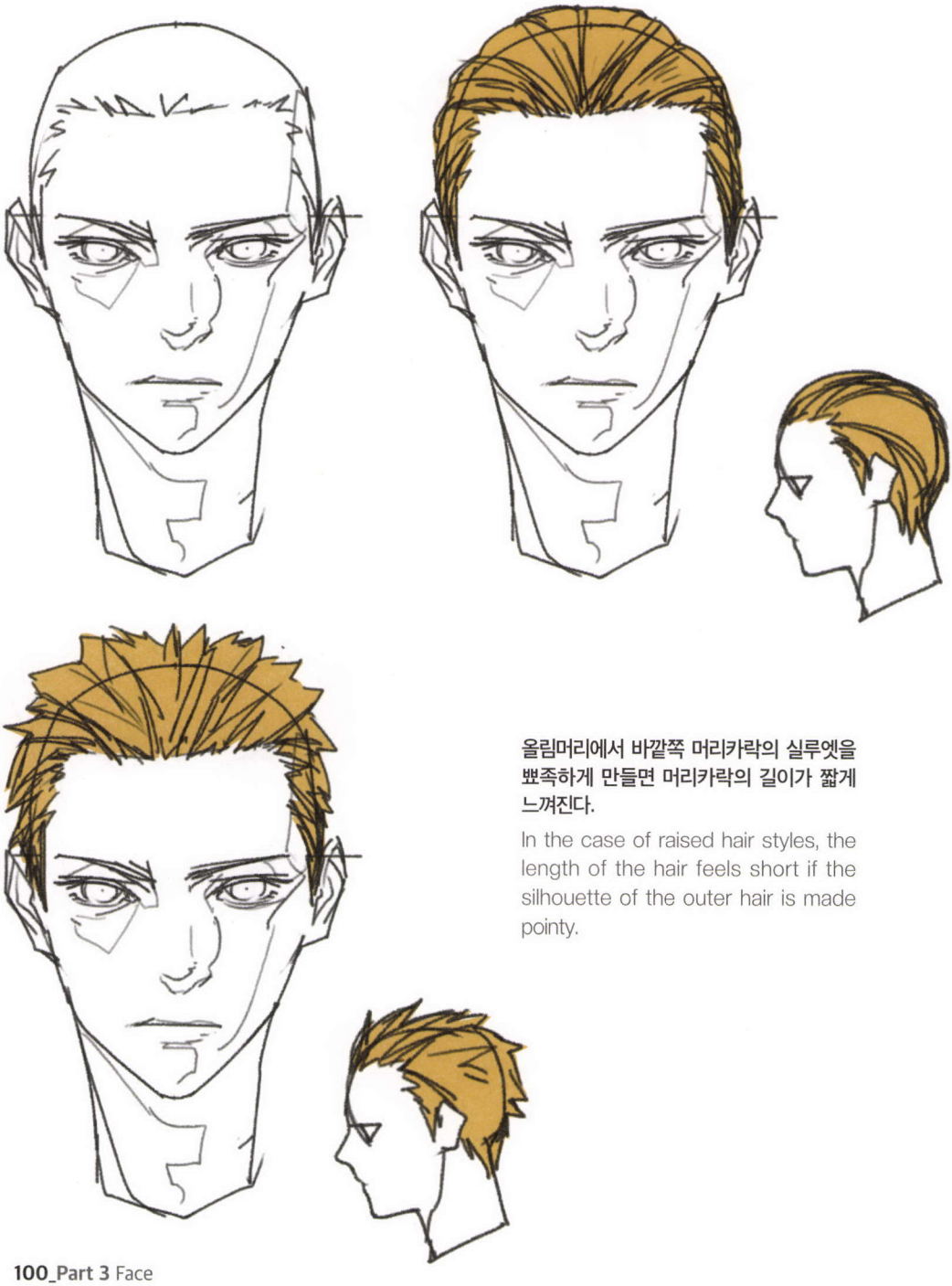
앞머리를 넘긴 경우, 앞쪽 머리카락과 뒤쪽 머리카락의 길이를 고려해 전체 실루엣의 길이를 예측할 수 있다.

When the bangs are pulled back, the length of the entire silhouette can be predicted by considering the length of the front and rear hairs.



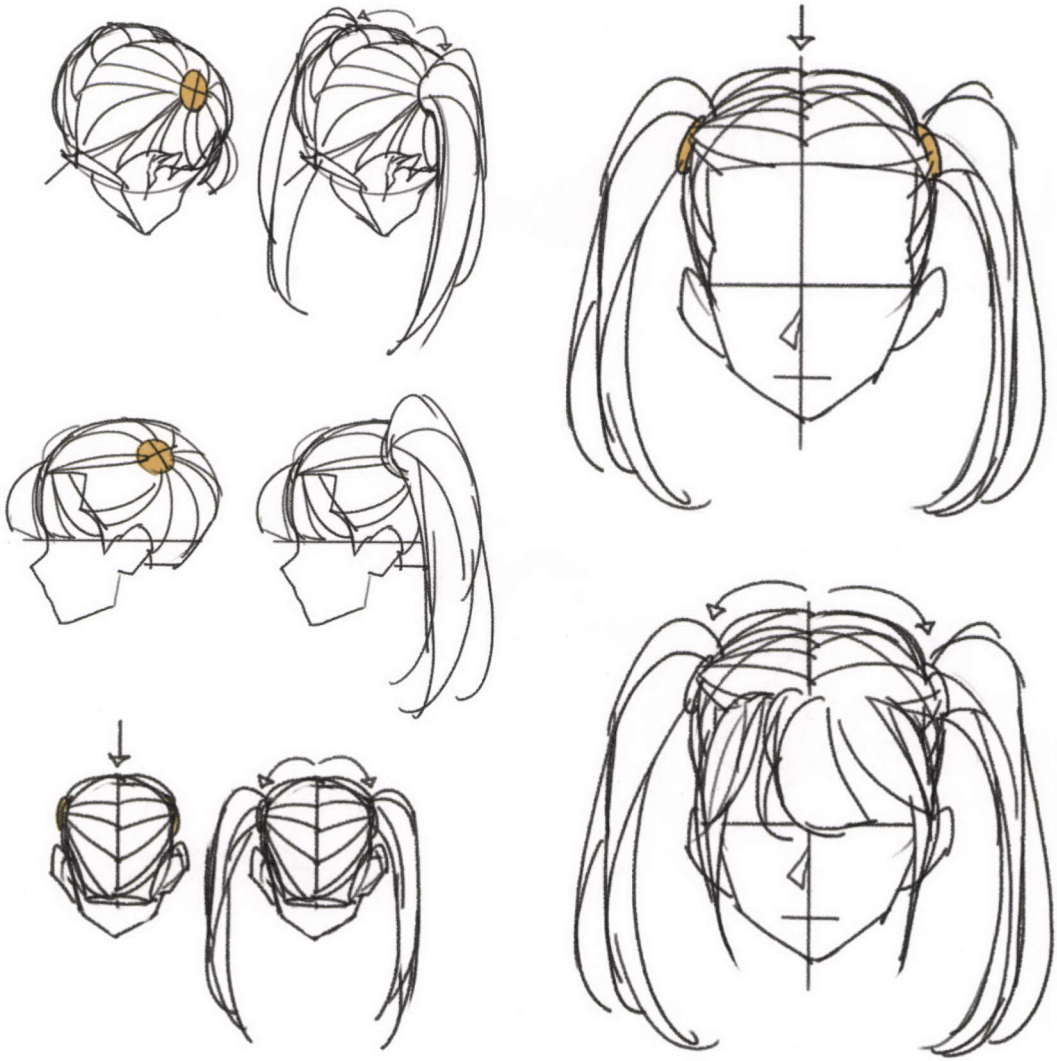
이 그림은 고개를 숙이면서 뒤쪽 머리카락의 실루엣이 올라간 상태이다.

In this picture, the silhouette of the rear hair is raised as the head is lowered.



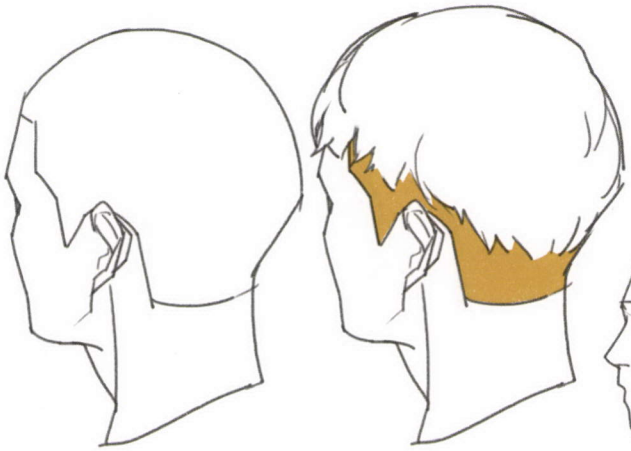
올림머리에서 바깥쪽 머리카락의 실루엣을 뾰족하게 만들면 머리카락의 길이가 짧게 느껴진다.

In the case of raised hair styles, the length of the hair feels short if the silhouette of the outer hair is made pointy.



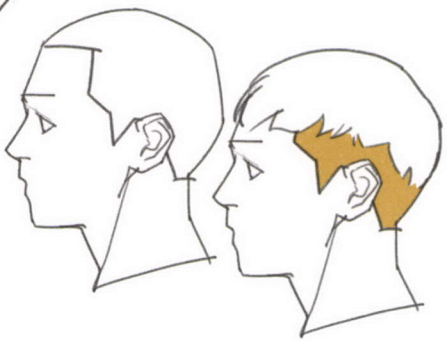
양갈래 머리는 얼굴의 중심선을 기준으로 5:5로 나누고, 묶는 위치에 머리카락의 흐름을 모은다.

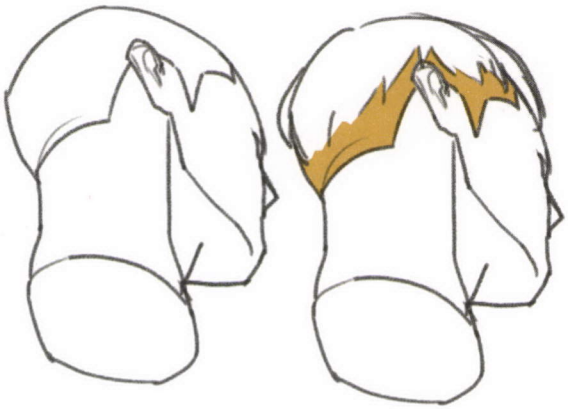
To draw twin-tail hairstyles, divide the hair into equal parts based on the centerline of the face, and gather the flow of hair to the tying positions.

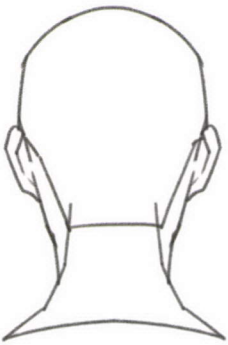


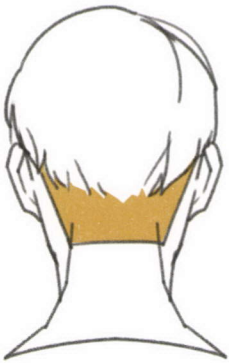
under cut / 머리 윗부분을 길게 하고 아랫부분을 짧게 하는 헤어스타일

A hair style that is long on the top and short around back and sides.







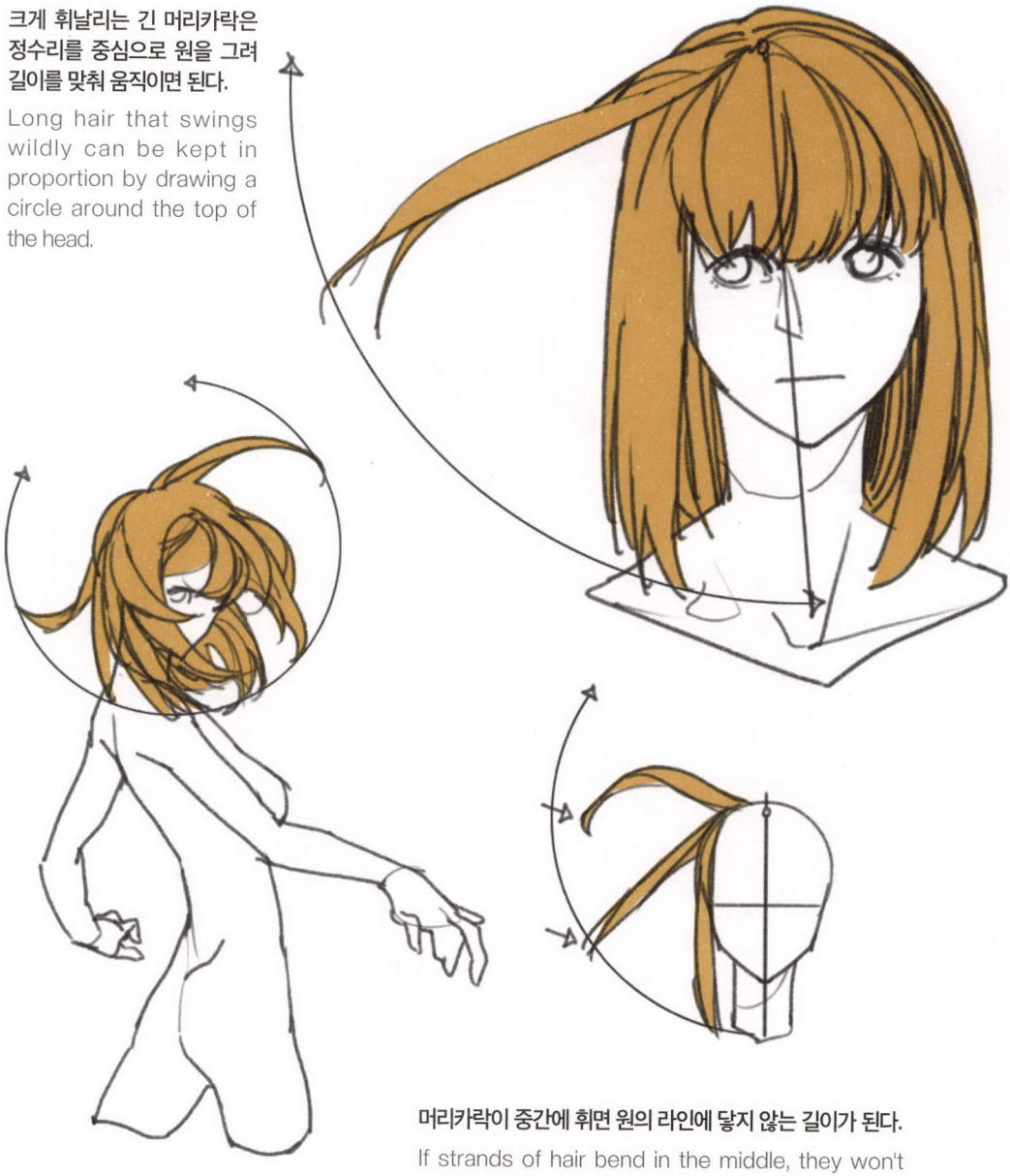


머리카락 길이 차이로 층을 나누어 그릴 때는 머리 라인을 먼저 각도에 맞춰 그린 후 윗머리를 그려 주면 된다.

When drawing a hairstyle with layers divided by the difference in hair length, start by drawing the hairline around the head and then add the top hair.

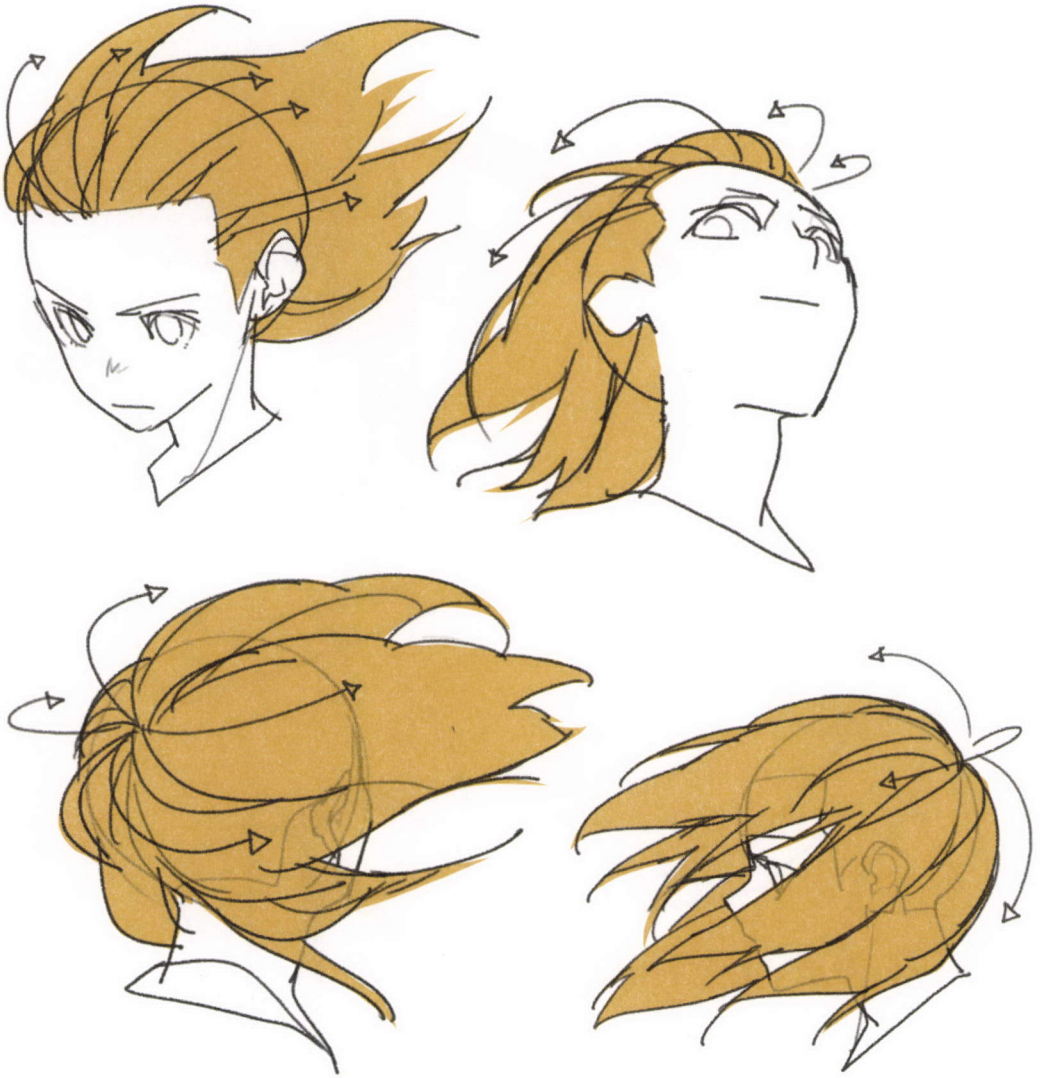
크게 휘날리는 긴 머리카락은 정수리를 중심으로 원을 그려 길이를 맞춰 움직이면 된다.

Long hair that swings wildly can be kept in proportion by drawing a circle around the top of the head.



머리카락이 중간에 휘면 원의 라인에 닿지 않는 길이가 된다.

If strands of hair bend in the middle, they won't reach the line of the circle.

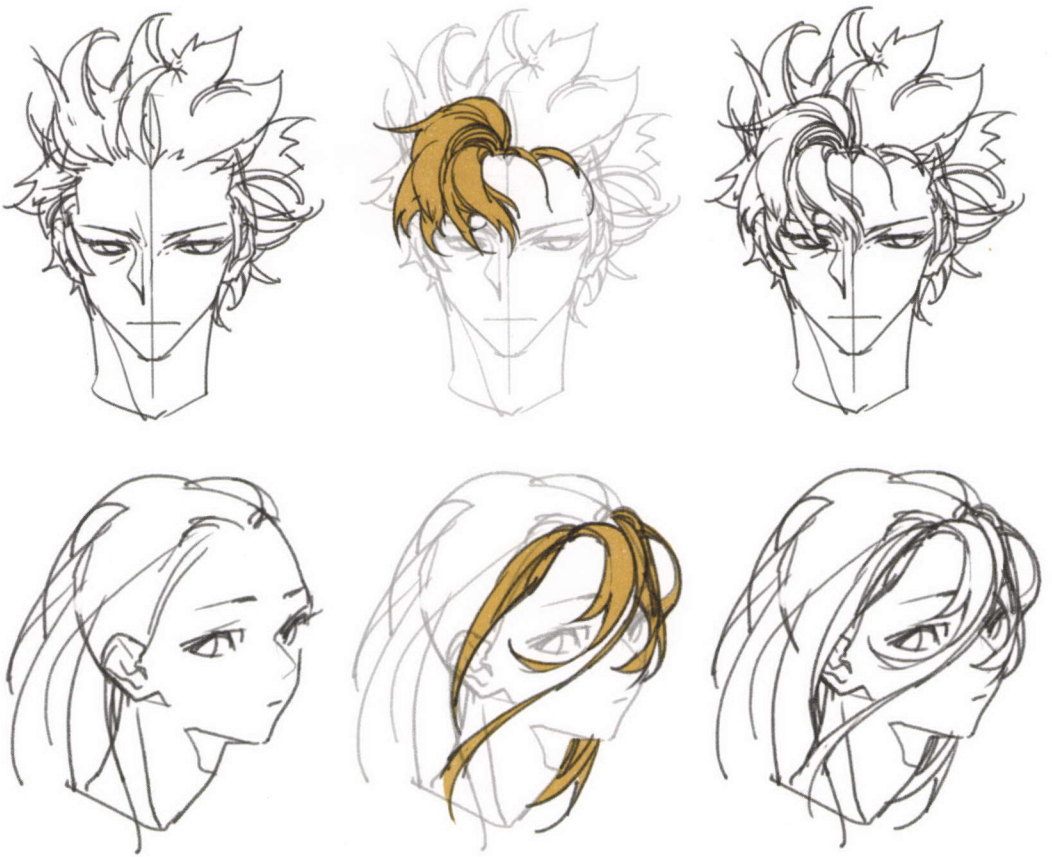


바람이 강하게 불 때 앞에서는 이마 라인, 뒤에서는 정수리에서 머리카락의 흐름이 생긴다.

In strong wind, hair flows from the forehead line at the front and from the top of the head at the back.

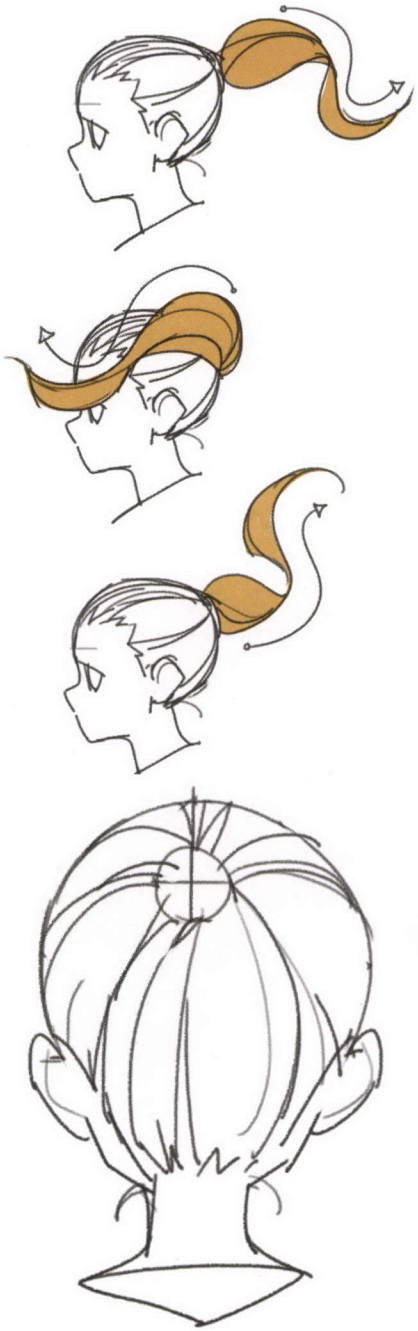
긴 머리카락이 바람에 날릴 때는 머리카락의 안쪽과 바깥쪽을 보여 주면 좋다.

When long hair flies in the wind, it is good to show the inside and outside of the hair.



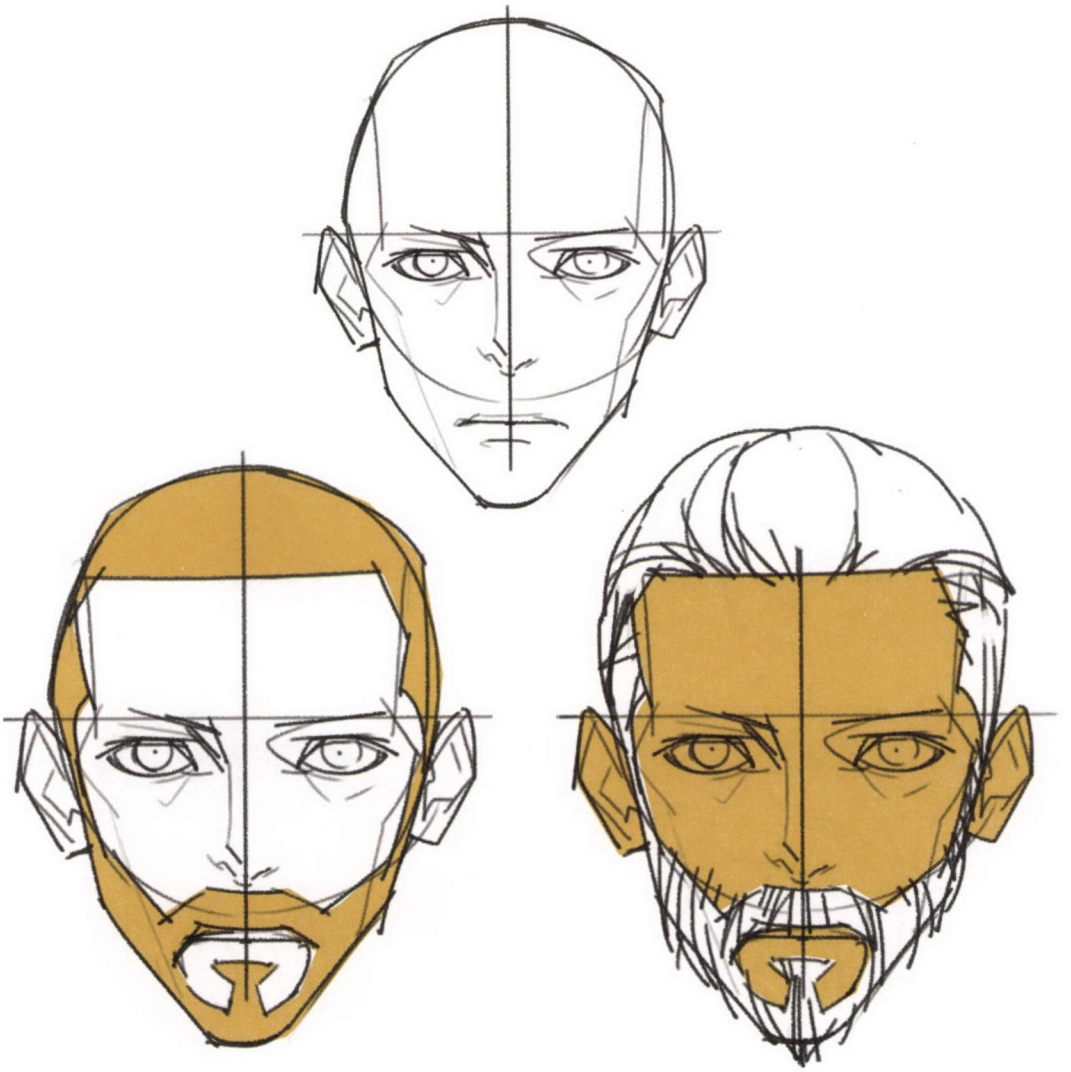
머리카락이 흩날릴 때 앞머리를 이용해 이마와 눈 일부를 가리면 고요하고 차분한 분위기가 극대화된다.

When the hair is scattered, cover the forehead and part of the eyes with bangs to soften the face.



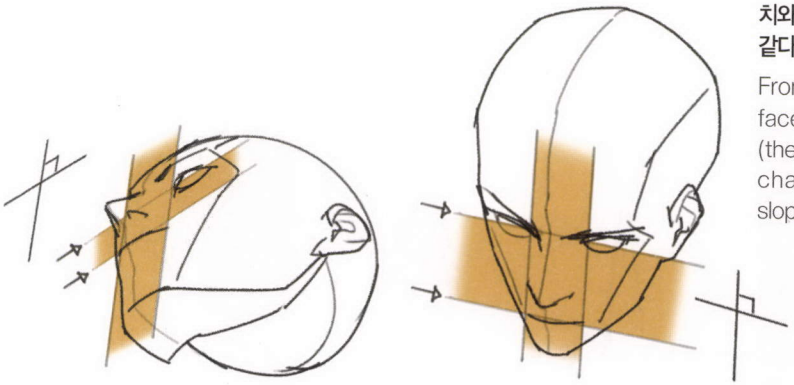
묶은 상태에서 머리카락이 바람에 휘날릴 때는 머리카락의 흐름이 묶은 위치에서 시작되고, 바람 방향에 따라 크게 S자 덩어리로 흐름을 만들면 좋다.

When the hair is tied and blown by the wind, the flow of the hair begins at the tied position. It helps to make the hair flow in a large S-shaped mass depending on the wind direction.



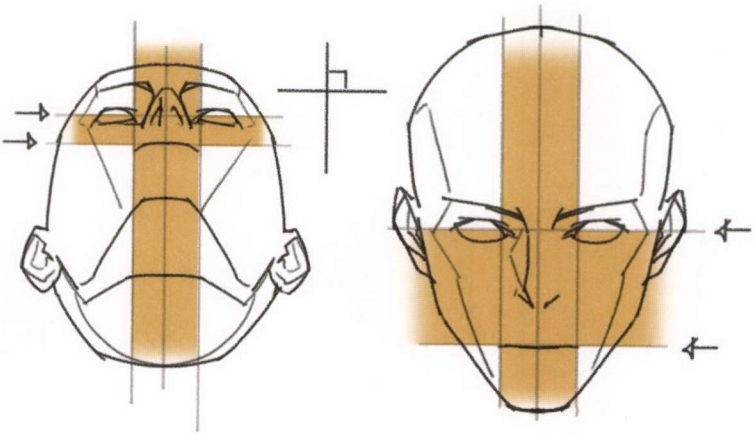
수염이 자라는 범위를 참고해서 범위에 맞게 표현한다.
수염의 길이가 길어지면 피부 표면을 덮는다.

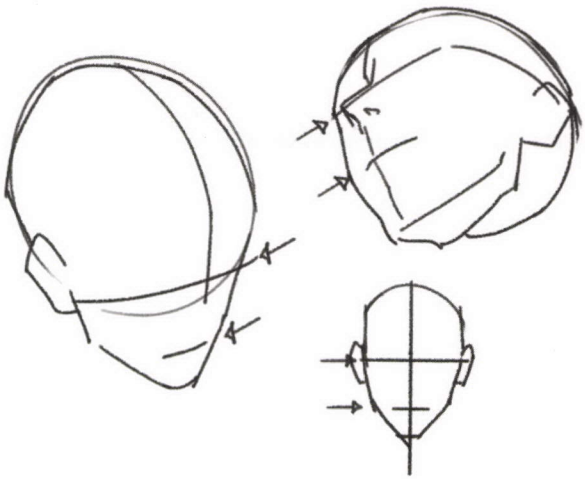
Determine the extent of the beard growth and draw the beard accordingly. The fuller the beard, the more skin surface is covered.



얼굴 각도에 따른 이목구비의 위치와 기울기는 십자선의 기울기와 같다.

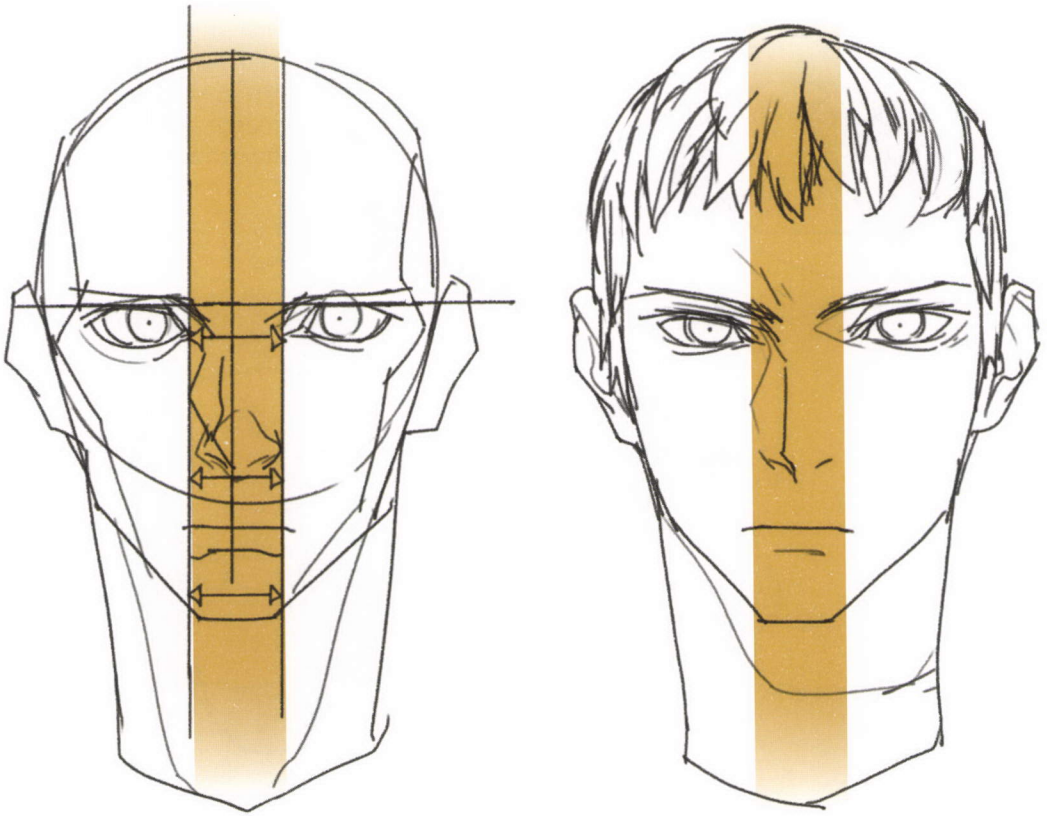
From different angles of the face, certain facial features (the eyes, mouth and nose) change according to the slope of the cross-hair.





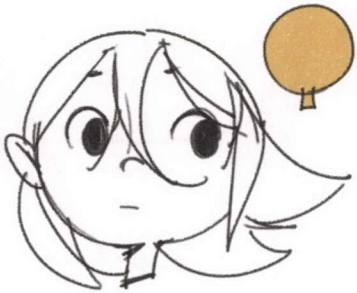
가로와 세로의 교차선이 90도를 유지하기 위해, 세로선이 기울면 가로선도 같이 기울여 이목구비 위치를 맞춰야 한다.

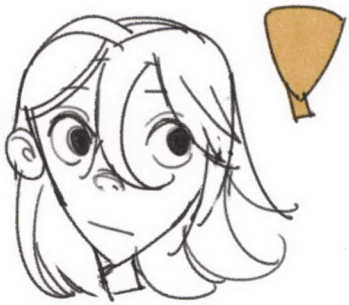
The angle of the intersection of the horizontal and vertical lines should be maintained at 90 degrees. So, if the vertical line of the face is tilted, the horizontal line should be tilted accordingly to correctly position the features.



미간, 콧방울, 턱의 너비는 비슷하지만 다양한 캐릭터 디자인과 그림체에 따라 바뀔 수 있다.

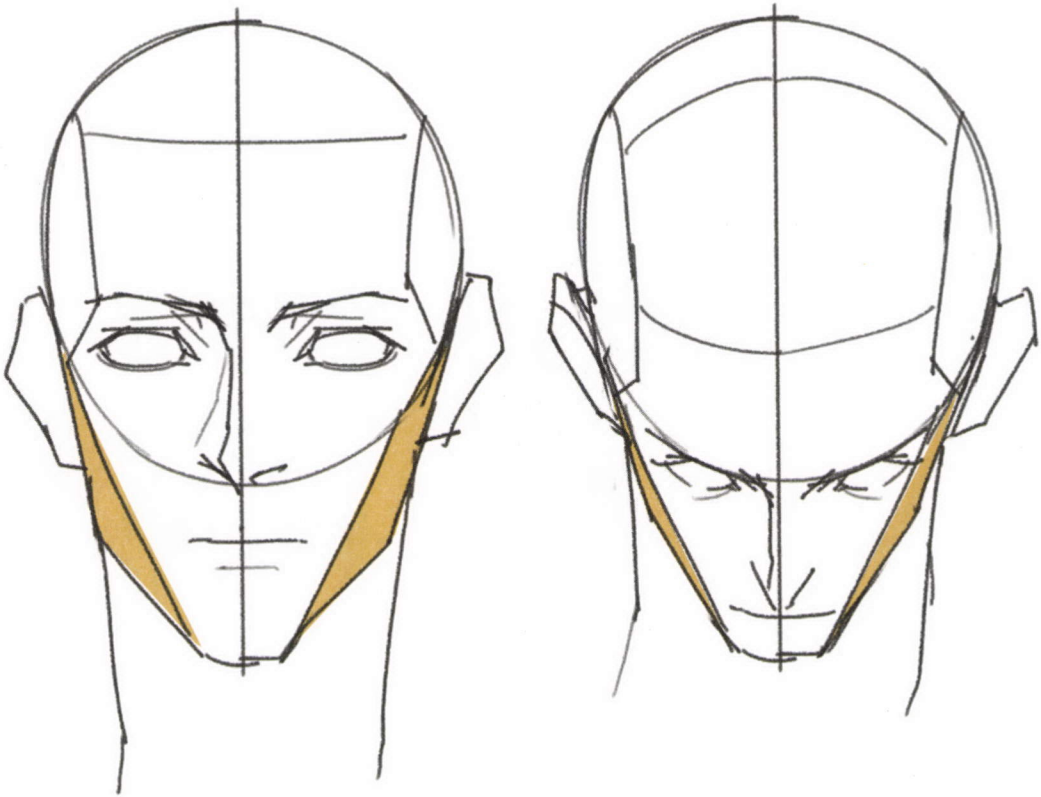
The width between the eyebrows, the width between the nose wings, and the width of the chin are all similar, but they can vary depending on the various character designs and drawing styles.





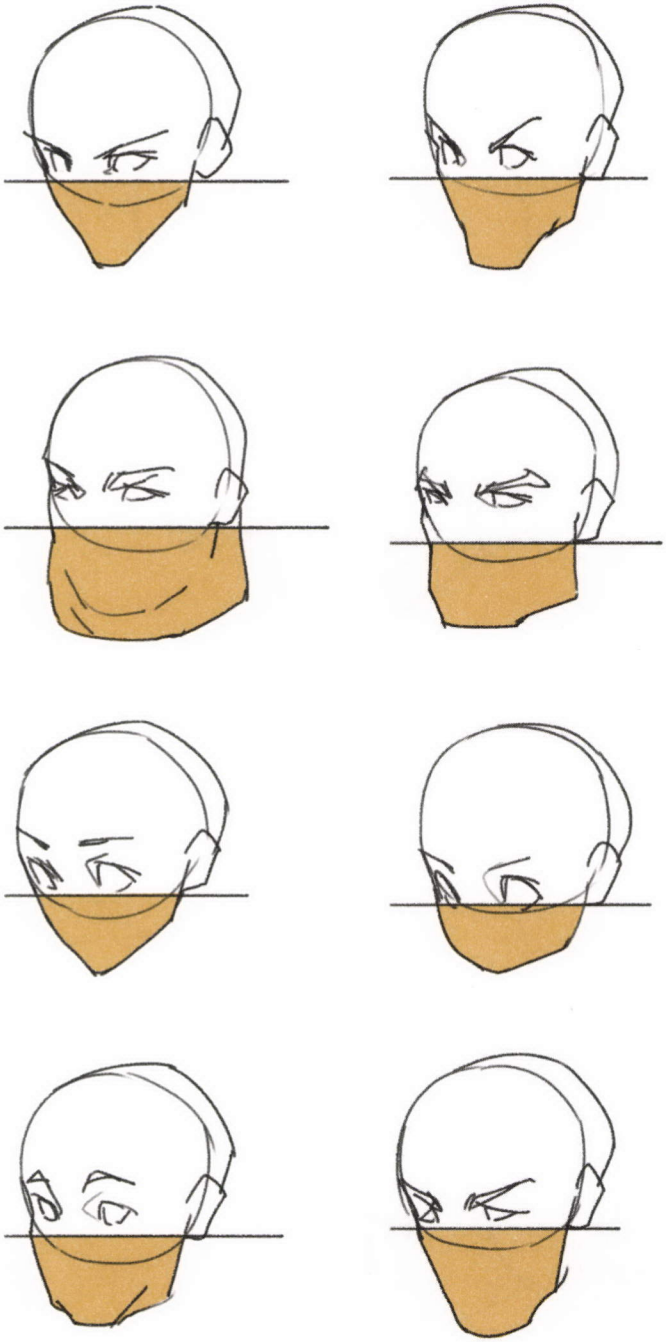
개성 있는 아기자기한 얼굴을 그리려면 도형화하여 그리는 게 도움이 된다.

To draw a unique and cute face, it is helpful to draw it in figures.



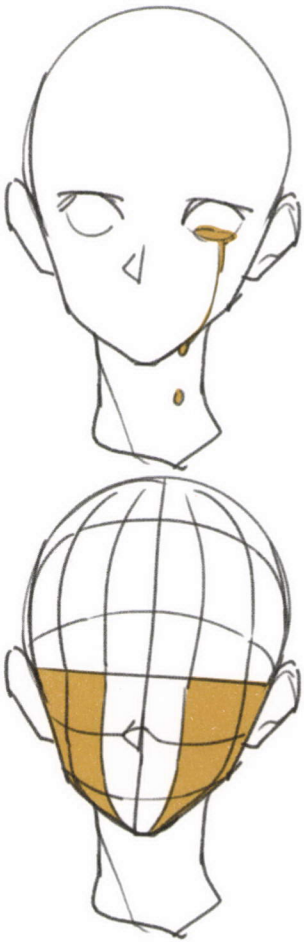
고개를 숙이면 얼굴형이 갸름해진다.

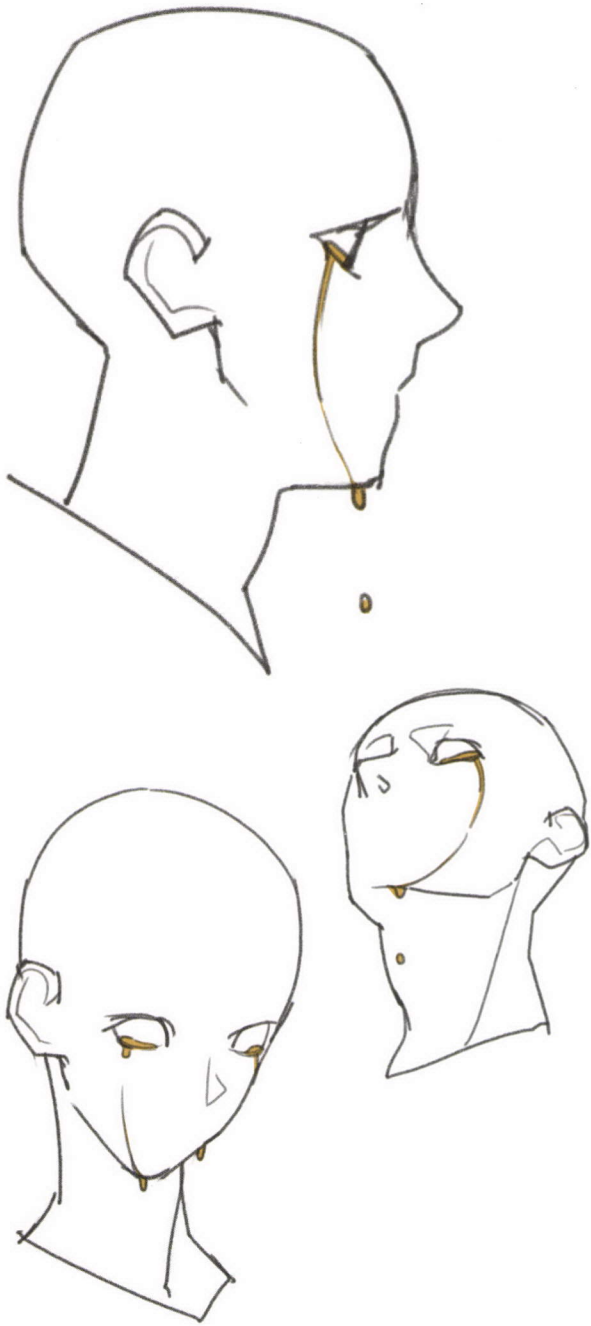
Lowering the head makes the face shape thinner.



다양한 얼굴을 표현할 때는 하관 실루엣의 역할이 중요하다.

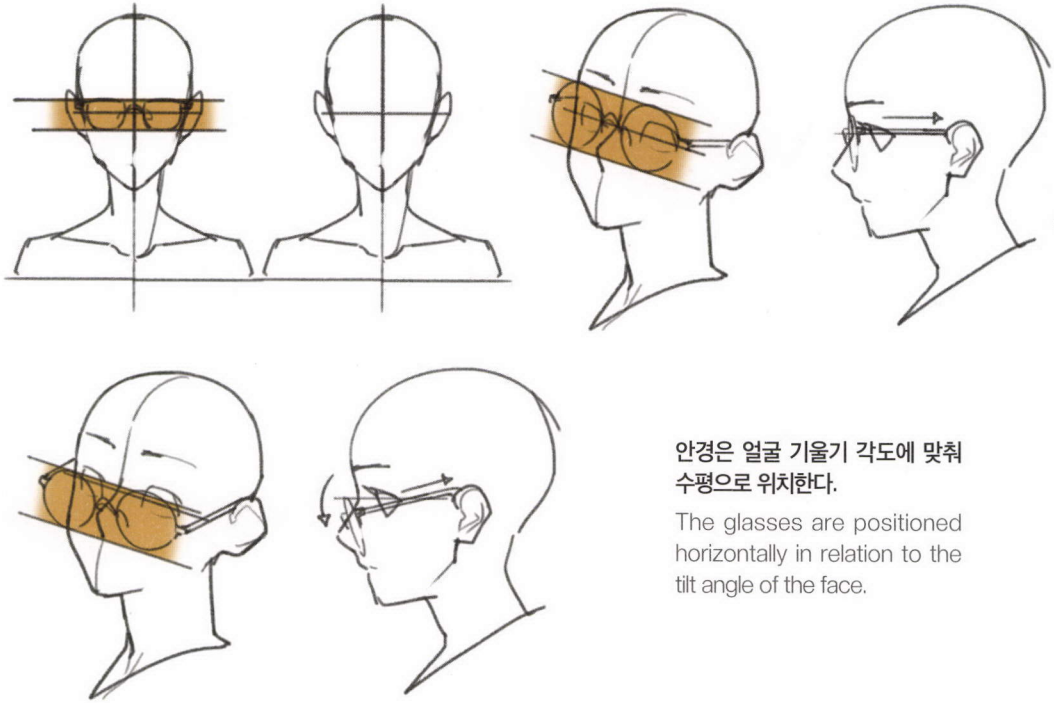
The silhouette of the chin area plays an important role in expressing various faces.





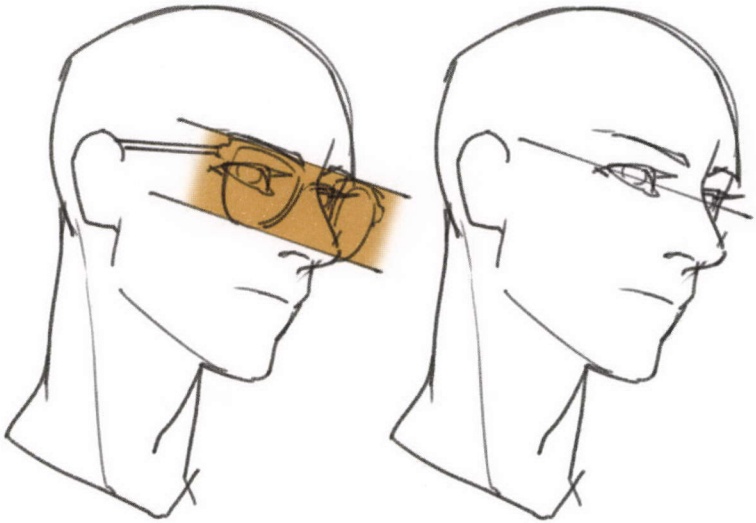
눈물이 흐를 때 직선보다는 얼굴형 곡선에 따라 그려주고 흐르는 눈물은 얇게 해주면서 맺힌 눈물은 두께감을 만들어 준다.

When tears flow, they are drawn along the face curve rather than straight lines. And tears flowing are expressed thinly, while tears in the eyes are expressed by creating a thickness.



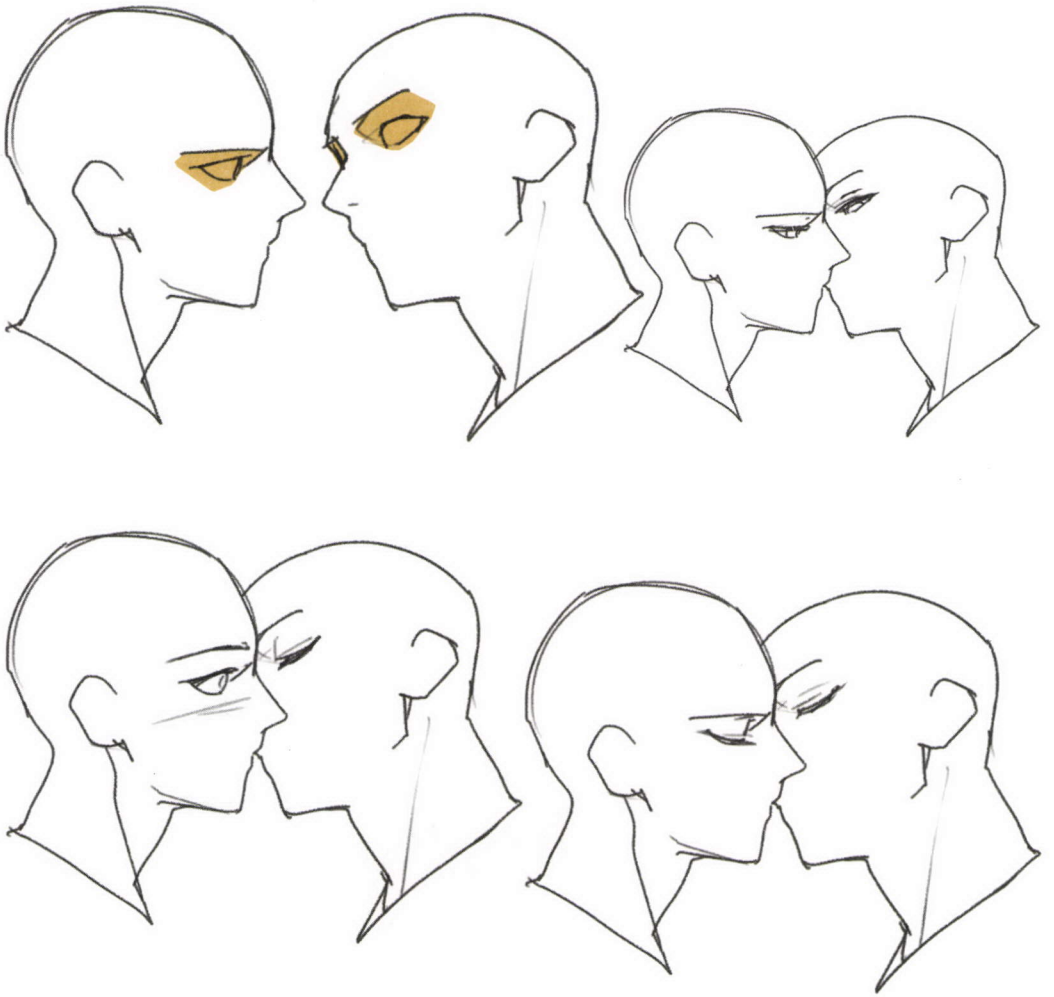
안경은 얼굴 기울기 각도에 맞춰 수평으로 위치한다.

The glasses are positioned horizontally in relation to the tilt angle of the face.



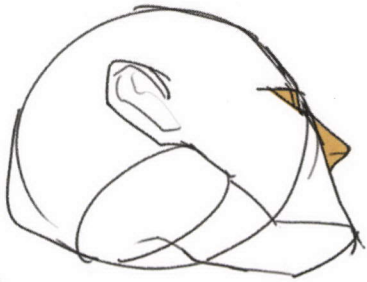
안경 기울기가 있어도 높낮이 차이가 있을 뿐 렌즈는 수평이다.

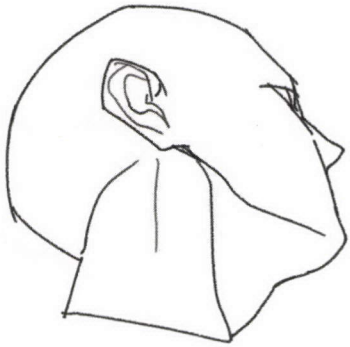
When drawing glasses at an angle, one lens will appear higher than the other, but make sure to keep the actual height of the lenses consistent.

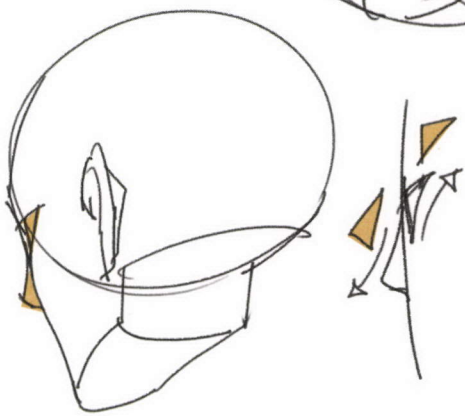


키스하는 얼굴에서 다양한 눈 연출로 상황에 맞는 감정 표현이 가능하다.

It is possible to express emotions appropriate to the situation by expressing various eyes on the kissing face.

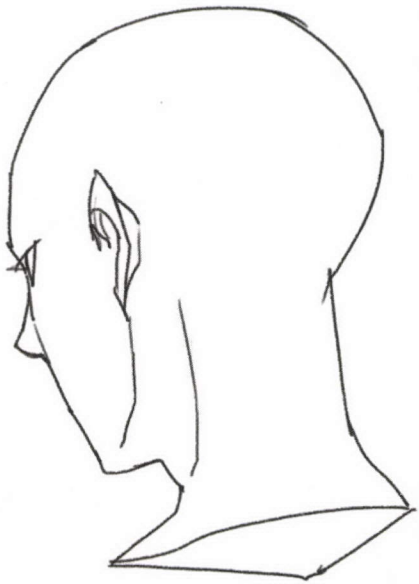


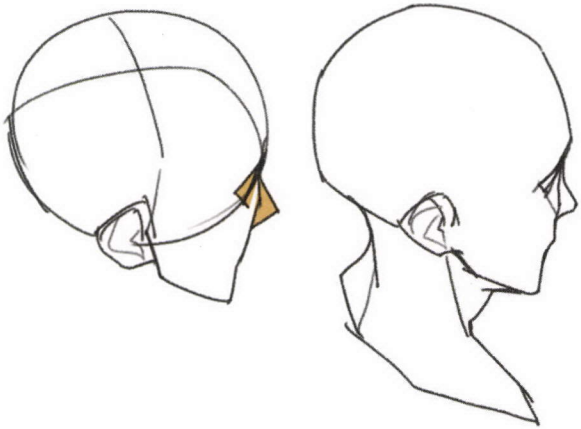


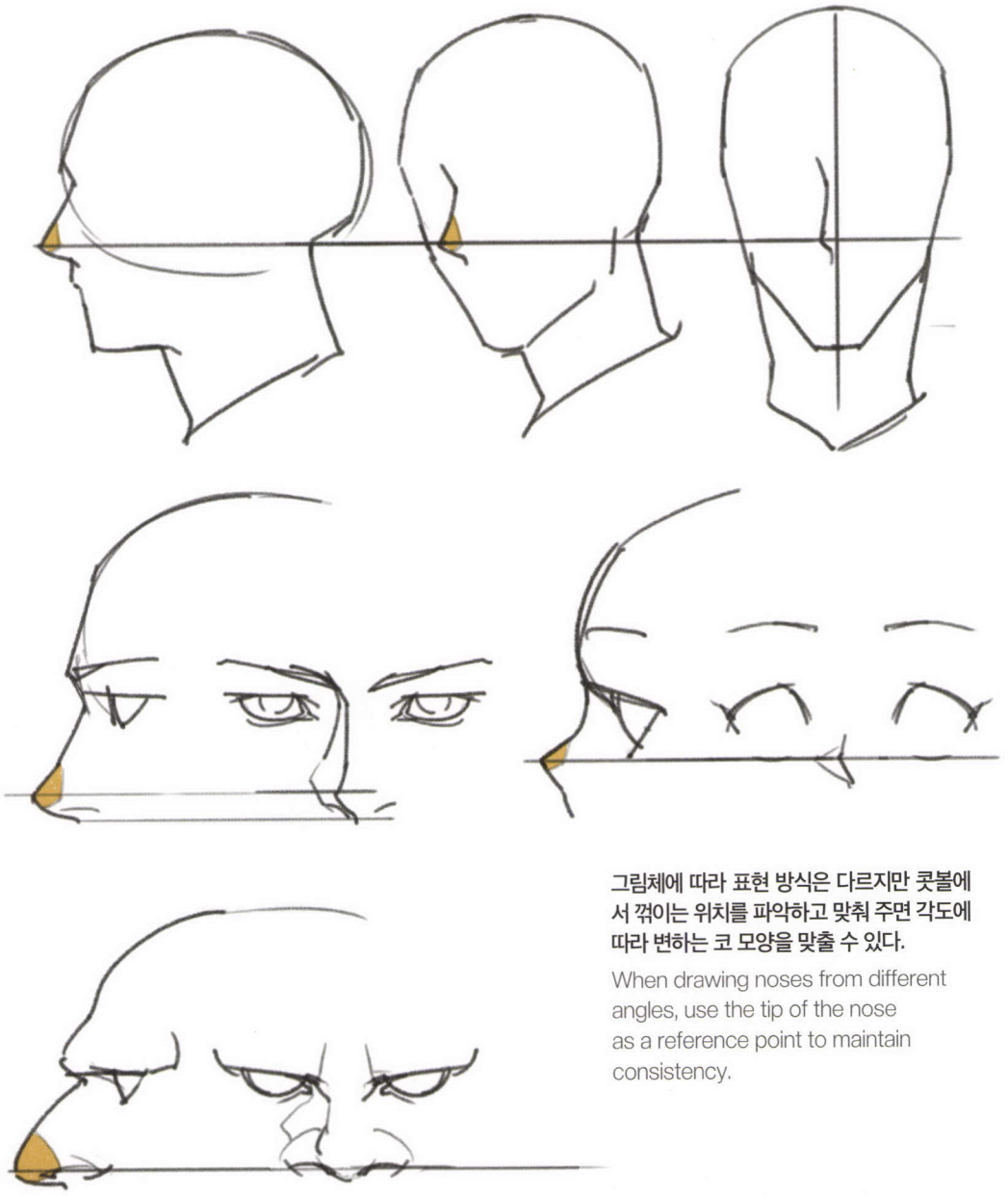


뒤쪽에서 코가 살짝 보일 때, 비슷한 범위로 눈도 살짝 표현해 주자.

When the nose is slightly visible from behind, imagine and draw the eye as a reflection of the nose.

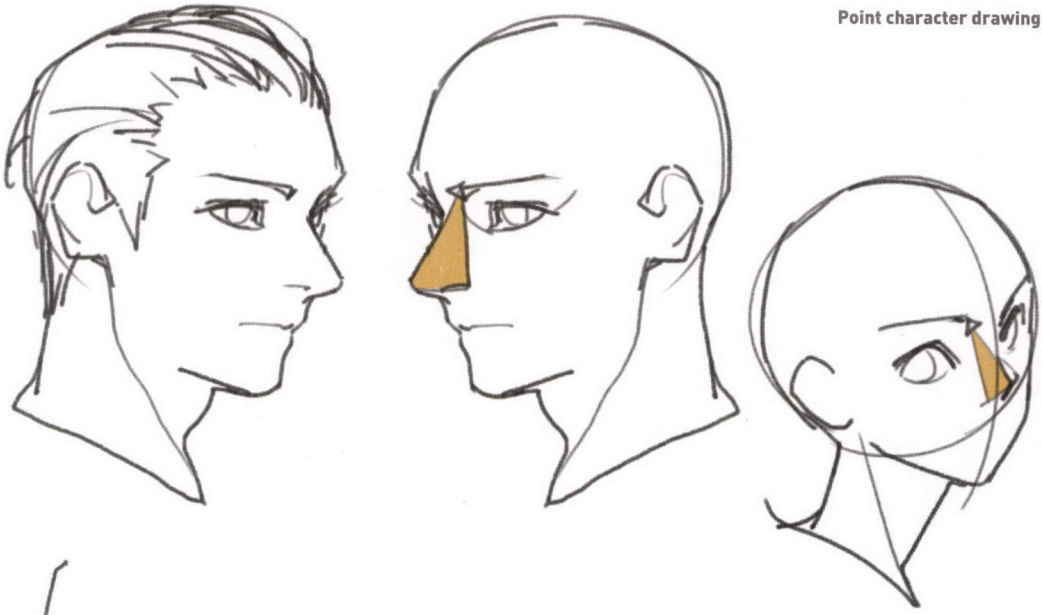


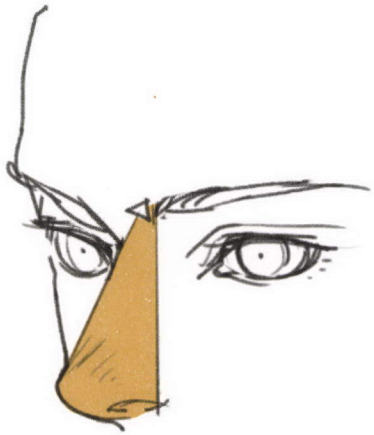




그림체에 따라 표현 방식은 다르지만 콧볼에서 꺾이는 위치를 파악하고 맞춰 주면 각도에 따라 변하는 코 모양을 맞출 수 있다.

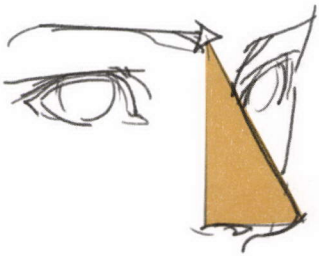
When drawing noses from different angles, use the tip of the nose as a reference point to maintain consistency.

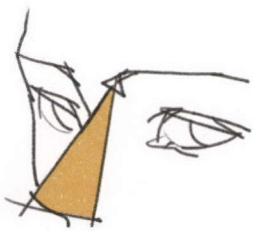


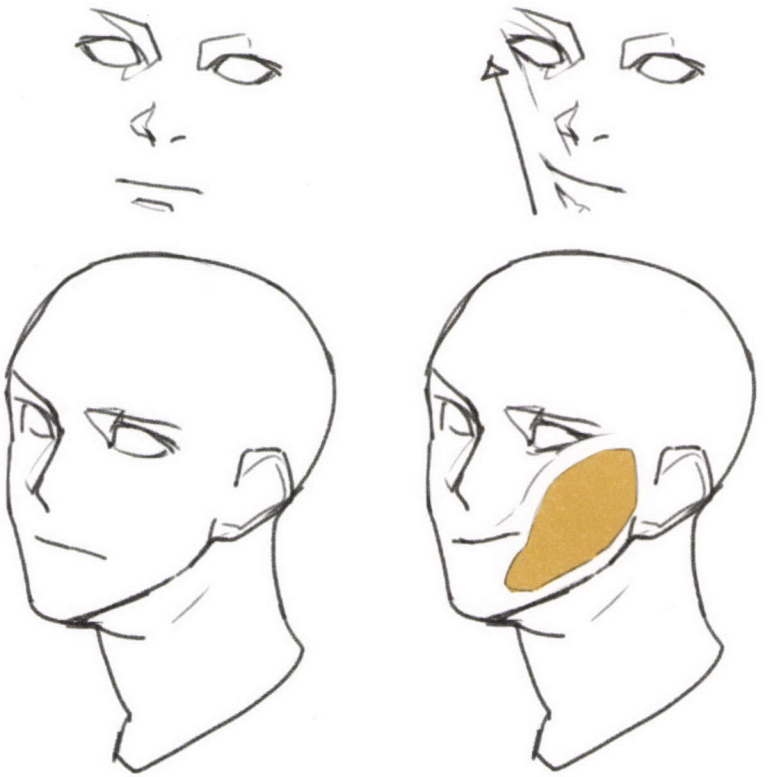


반측면에서 기울어진 코의 경사를 고려해 눈썹의 시작점을 파악할 수 있다.

On a three quarter view face, the starting point of the eyebrows can be determined by considering the slope of the tilted nose.

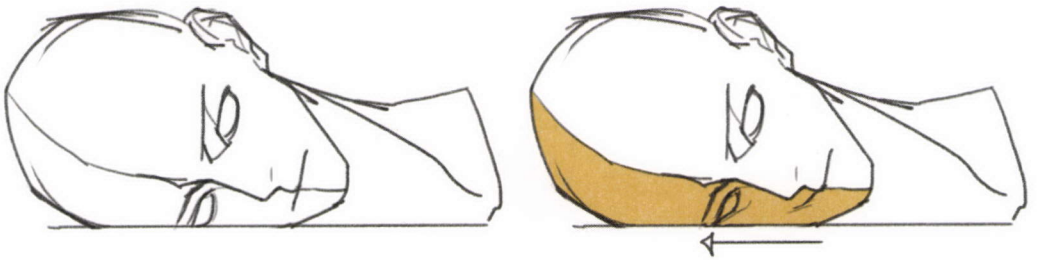


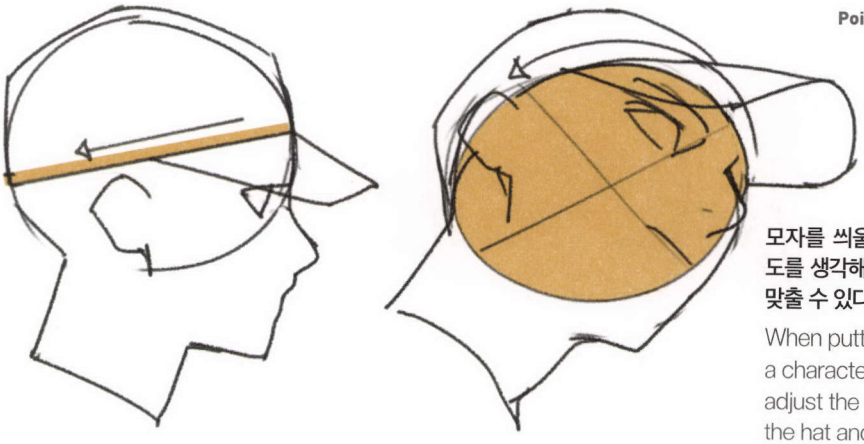




볼살이 밀리면 눈꼬리와 입꼬리가 올라간다.

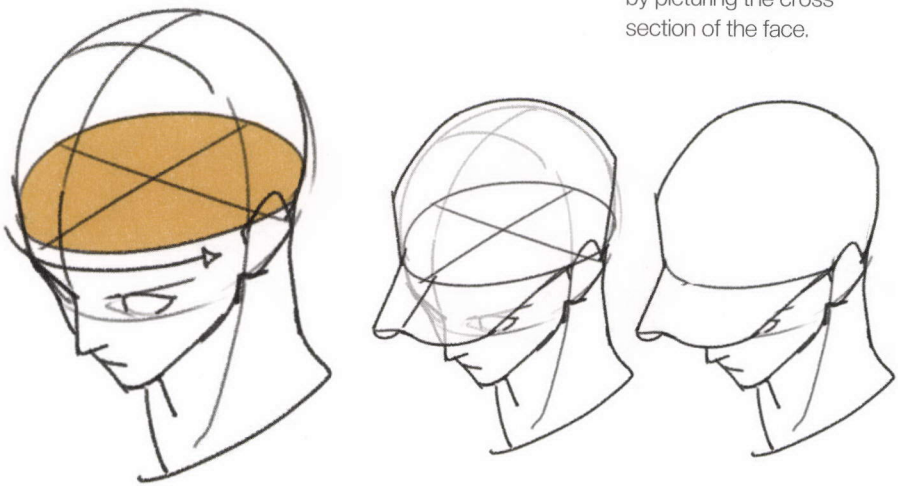
When the cheeks are pushed upward, raise the tail of the eyes and the corners of the mouth.





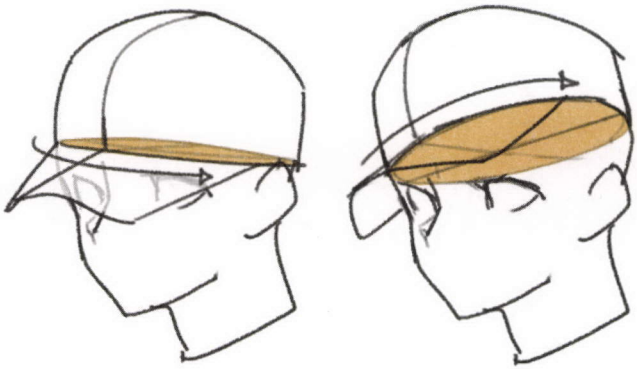
모자를 씌울 때는 얼굴 단면도를 생각해서 그리면 각도를 맞출 수 있다.

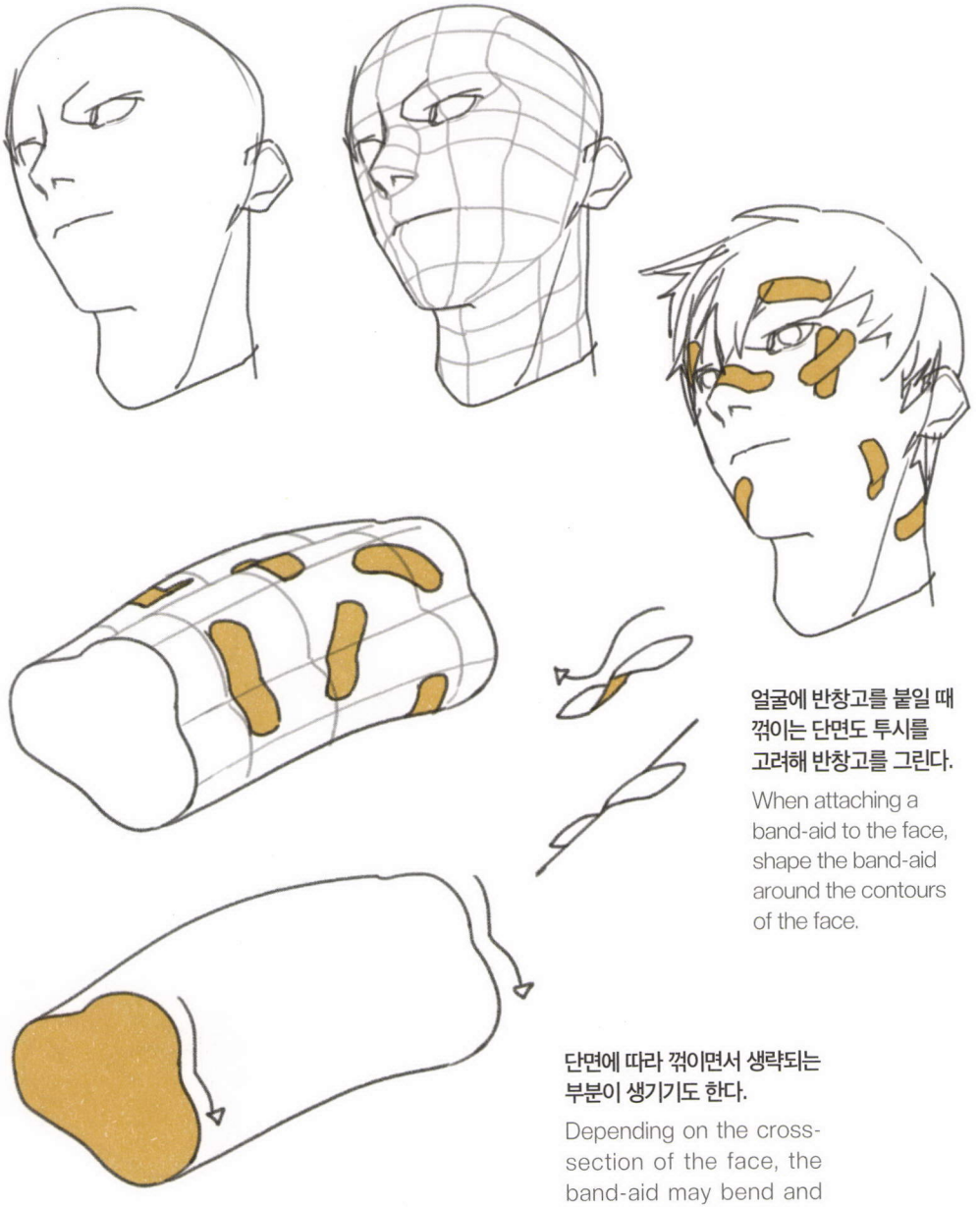
When putting a hat on a character, you can adjust the angle between the hat and the face by picturing the cross section of the face.



얼굴 단면도와 각도를 다르게 하면 비스듬히 쓴 모자가 된다.

If the cross-section of the face and the angle of the hat are different, it represents a hat worn at an angle.





얼굴에 반창고를 붙일 때 꺾이는 단면도 투시를 고려해 반창고를 그린다.

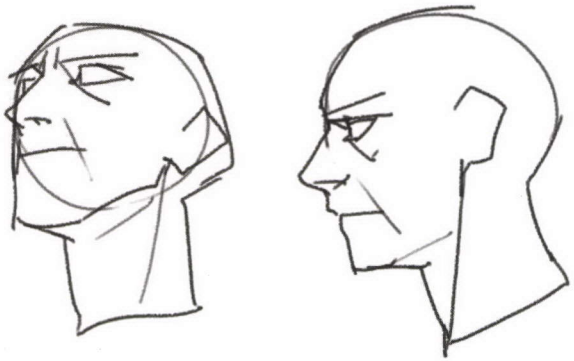
When attaching a band-aid to the face, shape the band-aid around the contours of the face.

단면에 따라 꺾이면서 생략되는 부분이 생기기도 한다.

Depending on the cross-section of the face, the band-aid may bend and there may be parts that are omitted.

미중년의 경우 일반 성인의 얼굴에서 미간, 눈 밑, 팔자주름을 추가하면 된다.

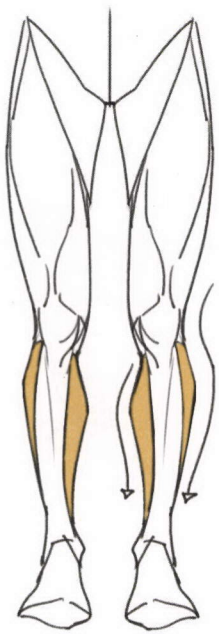
For a beautiful or handsome middle-aged character, you can add wrinkles between the eyebrows and under the eyes, and smile lines to a normal adult face.

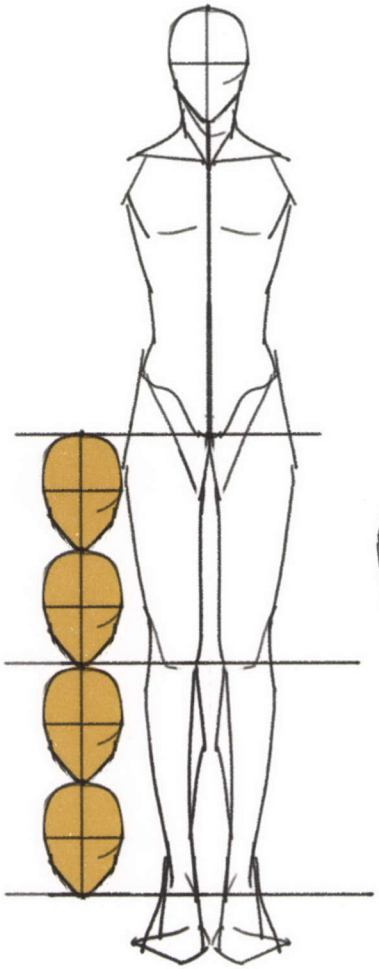


포인트 캐릭터 드로잉

Part 4 다리

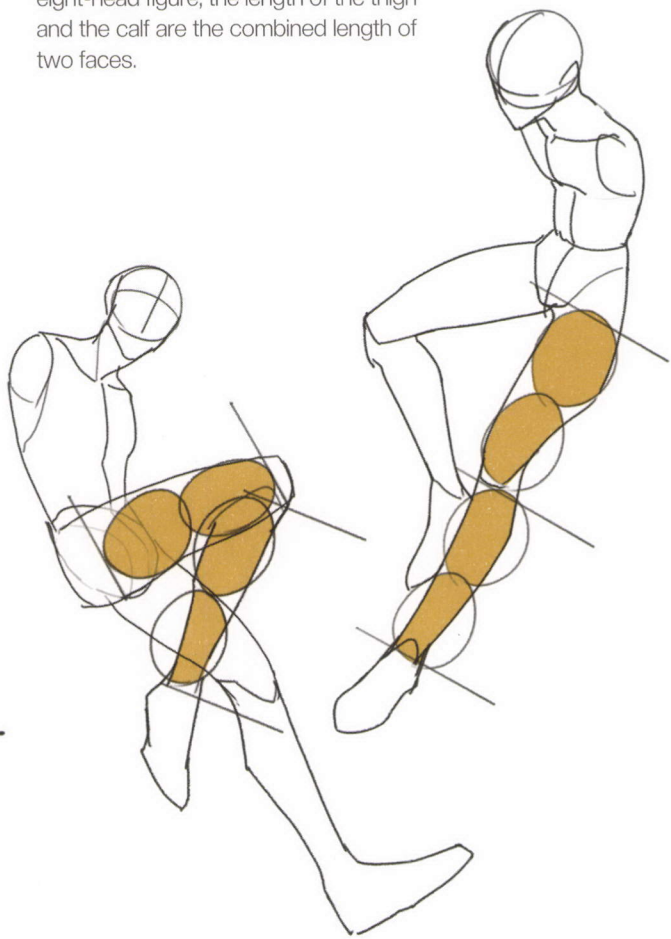
legs

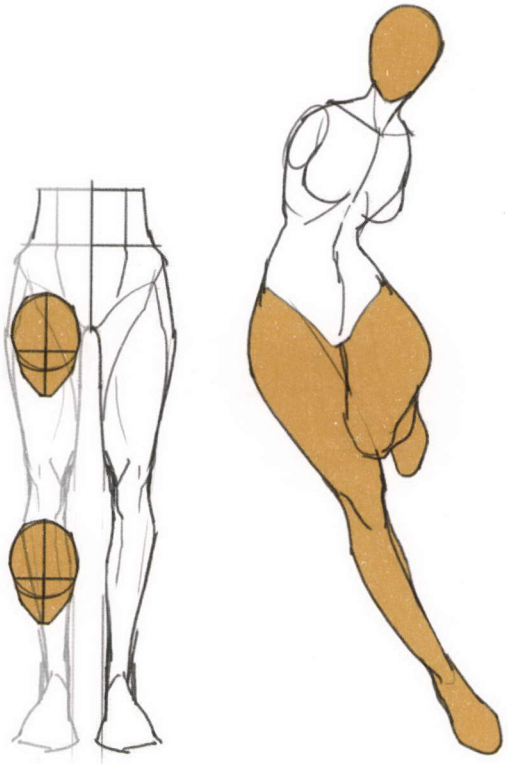




8등신 기준으로 다리를 그릴 때 얼굴 크기를 고려해 허벅지 길이, 종아리 길이를 얼굴 두 개 씩 합쳐진 길이로 예측하면 그리기 쉽다.

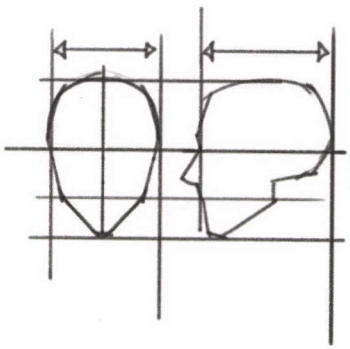
When drawing the legs based on the eight-head figure, the length of the thigh and the calf are the combined length of two faces.





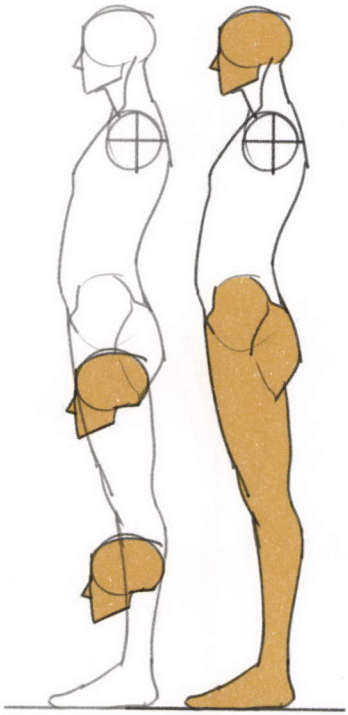
성인 기준 허벅지는 머리 너비와 같거나 혹은 넓게, 종아리는 머리보다 작게 한다.

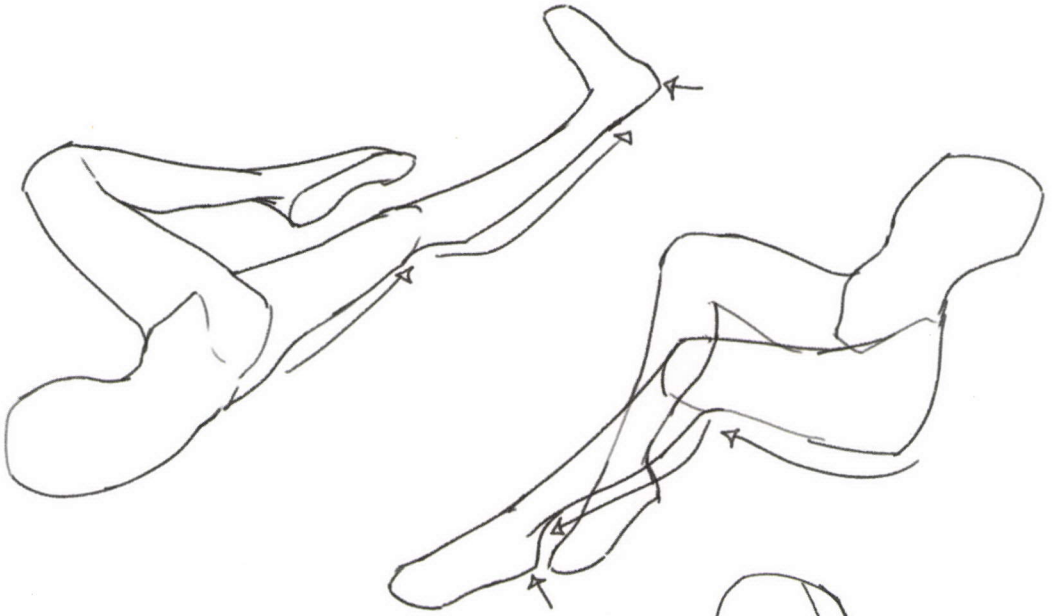
By adult standards, the width of the thigh is equal to or wider than that of the head, and the width of calf is smaller than that of the head.



옆모습에서는 정면과 옆 너비가 다르기 때문에 유의해 그린다.

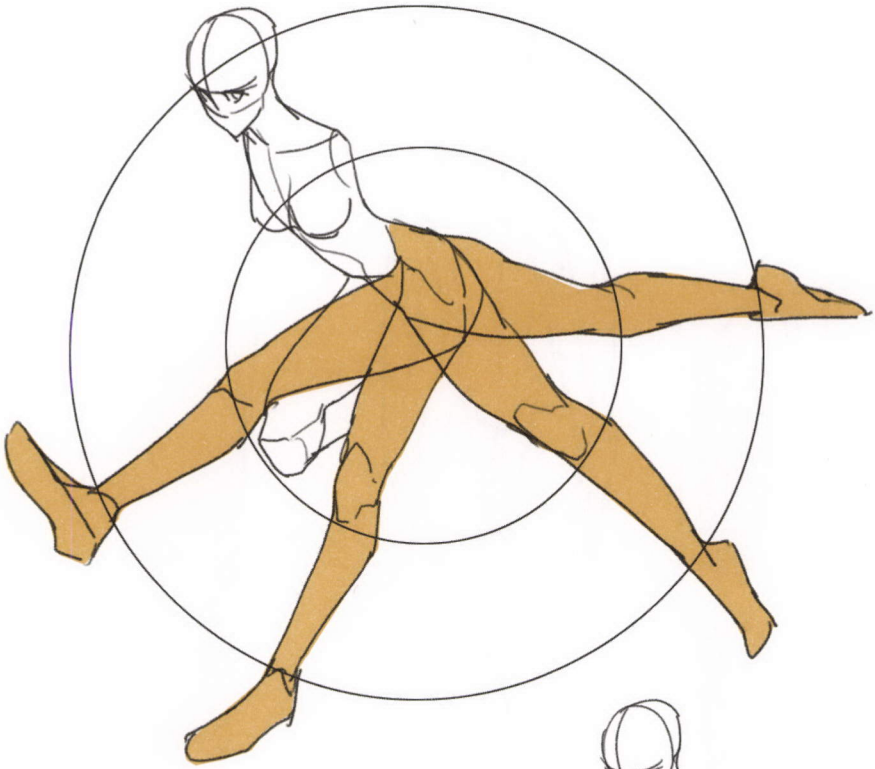
Since the width of the legs is different between the front and the side, draw the side view carefully.





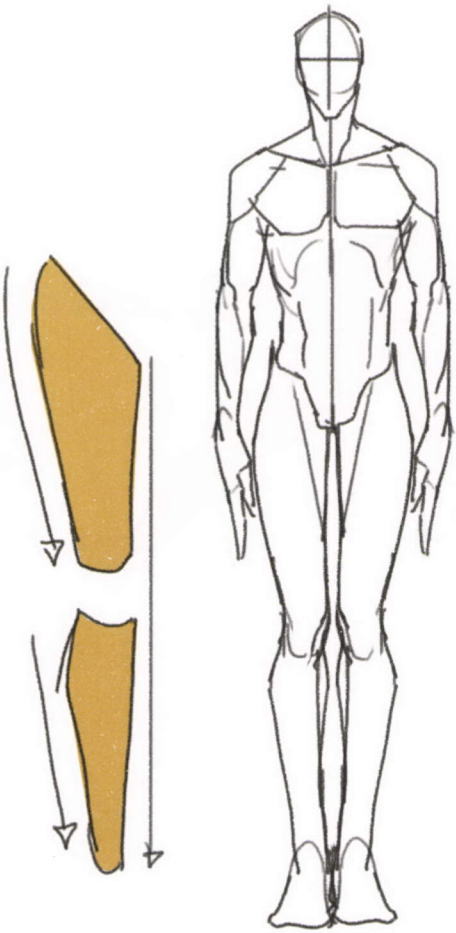
다리를 쉽게 그리는 방법으로, 뒤꿈치 기준 뒤쪽 허벅지와 종아리 실루엣을 살려 준다.

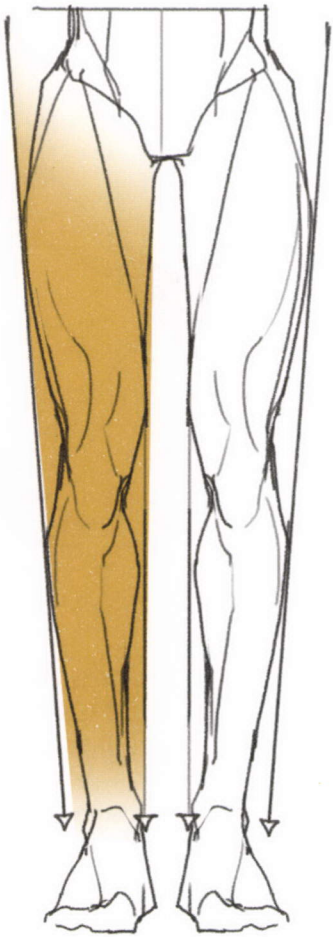
The easiest way to draw the legs is to emphasize the back silhouette of the thighs and calves based on the heel.



길이와 동작에 따른 다리의 위치는 팔과 동일한 방식으로 포물선을 그려 측정한다.

Draw parabolic lines (as with the arms) to determine the movement and length of legs in different positions.





다리의 실루엣을 그릴 때 안쪽은 수직, 바깥쪽은 비스듬하게 기울어진 각도로 흐름을 만든다.

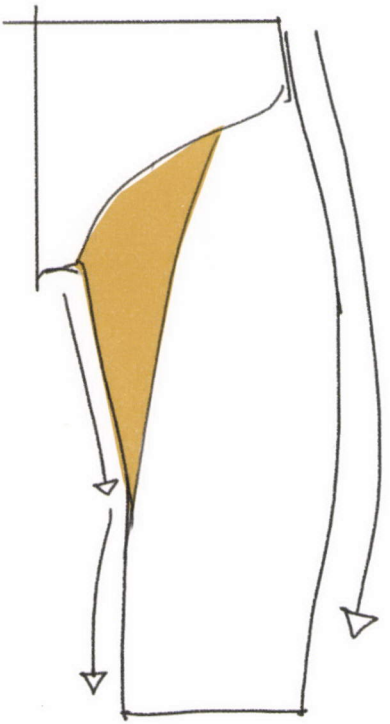
When drawing the silhouette of the legs, the inside of the legs is a vertical flow and the outside is a slanted angle.

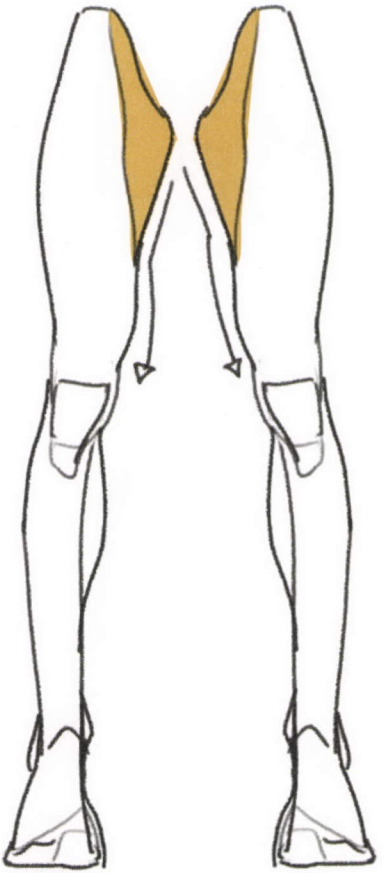
반측면으로 선 자세에서 화면과 가까이 있는 다리의 흐름만으로 벌어진 차이를 만들 수 있다.

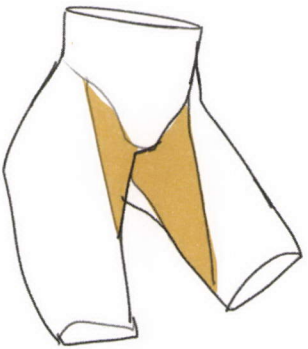
In a standing position in the three quarter view,changing the flow of the leg nearest the screen will widen the stance.

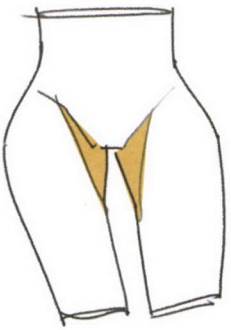
허벅지 안쪽에 삼각형 형태의 근육면을 그리면 다리 라인에 디테일이 생긴다.

Drawing a triangular muscle on the inner side of the thigh creates details on the leg lines.



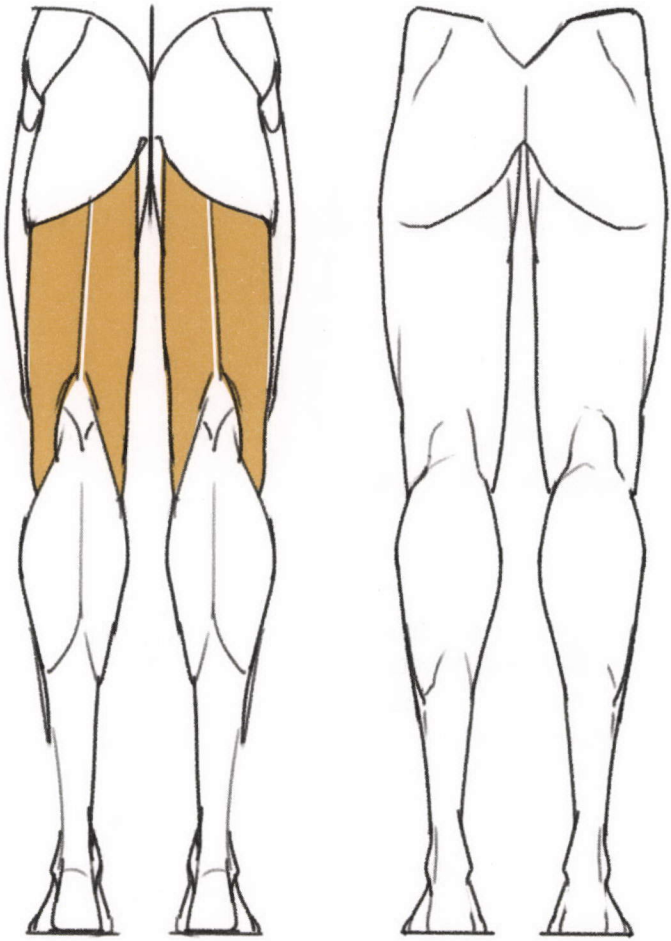


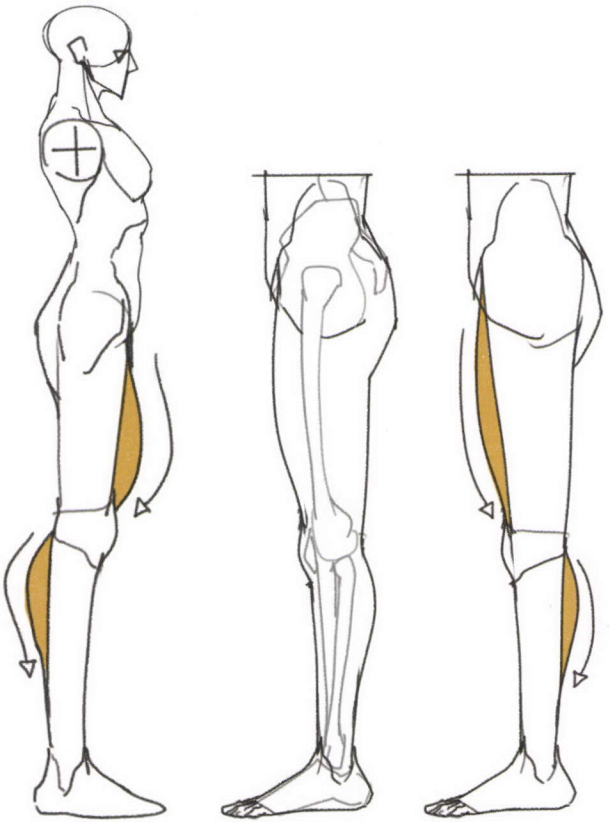




햄스트링이라는 허벅지 뒤쪽 근육은 크게 두 덩어리로 나뉘는데 피부 표면으로 잘 드러나지는 않는다.

The muscles at the back of the thigh, called the hamstring, are divided into two. These are not easily visible on the surface.



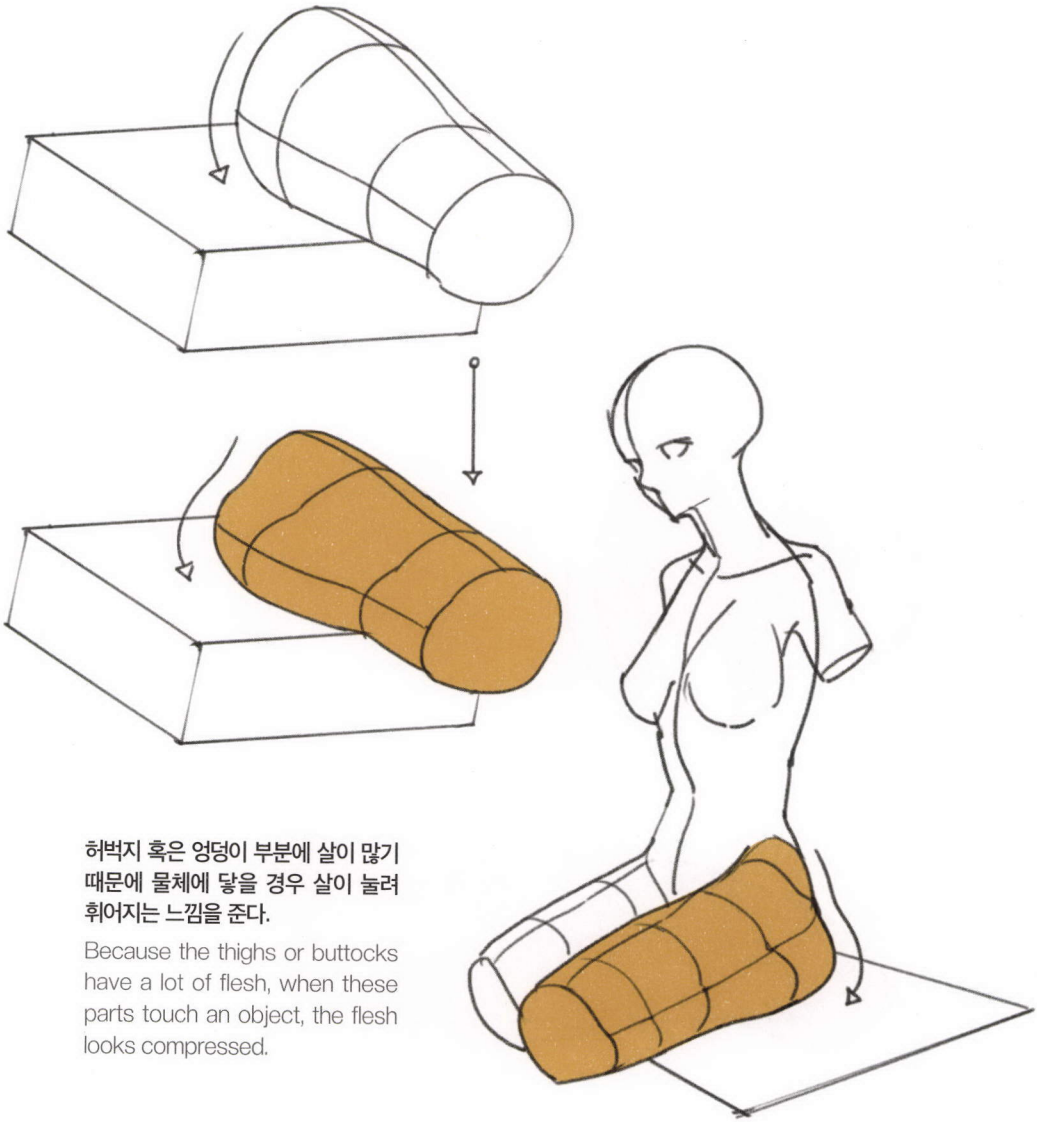


다리를 옆에서 볼 때 허벅지 앞과 종아리 뒤에 볼륨을 넣으면 좋다.

When looking at the legs from the side, it is good to add volume to the front of the thighs and back of the calves.

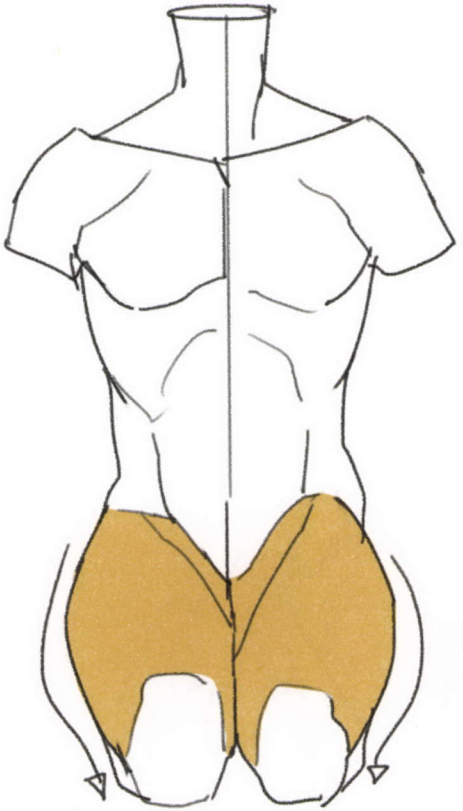
근육이 클수록 볼륨감을 더 살려 준다. (각도에 따라 차이 있음)

The larger the muscle, the more voluminous it is. (This may vary depending on the angle)



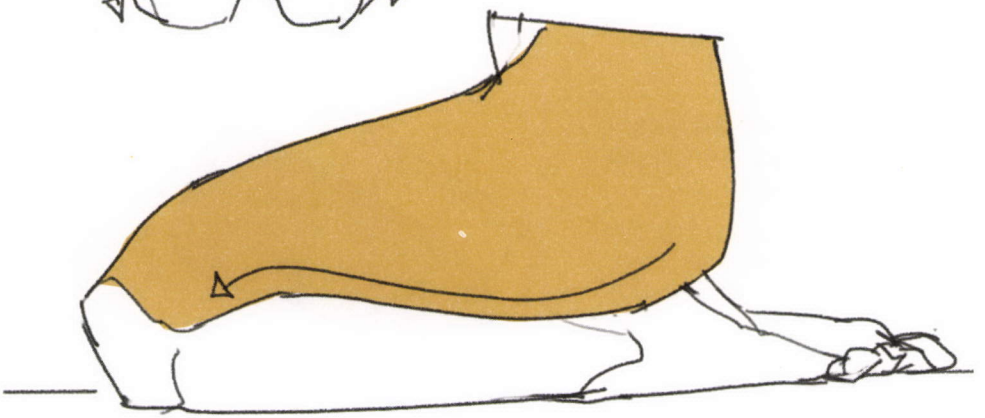
허벅지 혹은 엉덩이 부분에 살이 많기 때문에 물체에 닿을 경우 살이 눌려 휘어지는 느낌을 준다.

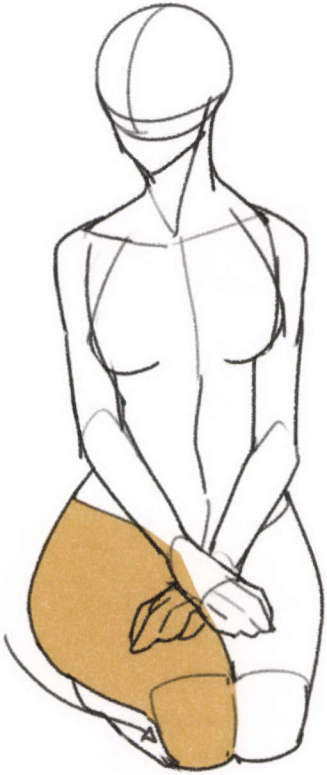
Because the thighs or buttocks have a lot of flesh, when these parts touch an object, the flesh looks compressed.



무릎 꿇는 자세에서는 종아리보다 두꺼운 허벅지 라인을 우선시하는 게 좋다.

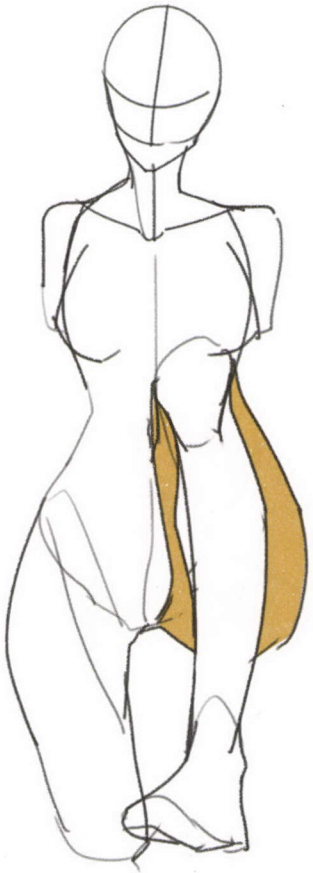
In a kneeling posture, it is better to prioritize the ticker thigh lines over the calf lines.

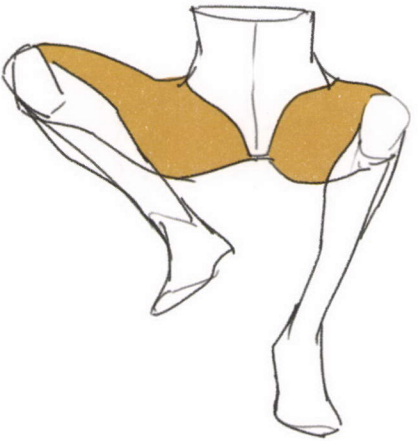


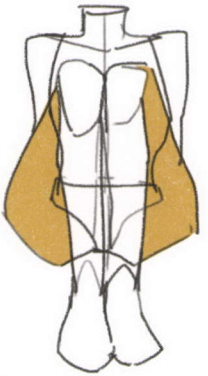


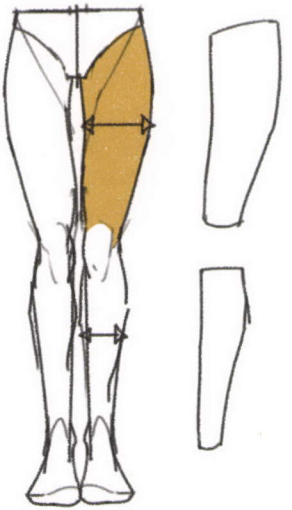
무릎을 꿇고 다리를 안쪽으로 모은 경우 허벅지 라인을 위로 만들어 주고 바깥쪽으로 향할 경우 종아리 라인을 위로 올려 그린다.

In the kneeling position, if the feet are gathered under the hips, draw the thigh line above the calf line. And if the feet are facing outward, draw the calf line above the thigh line.



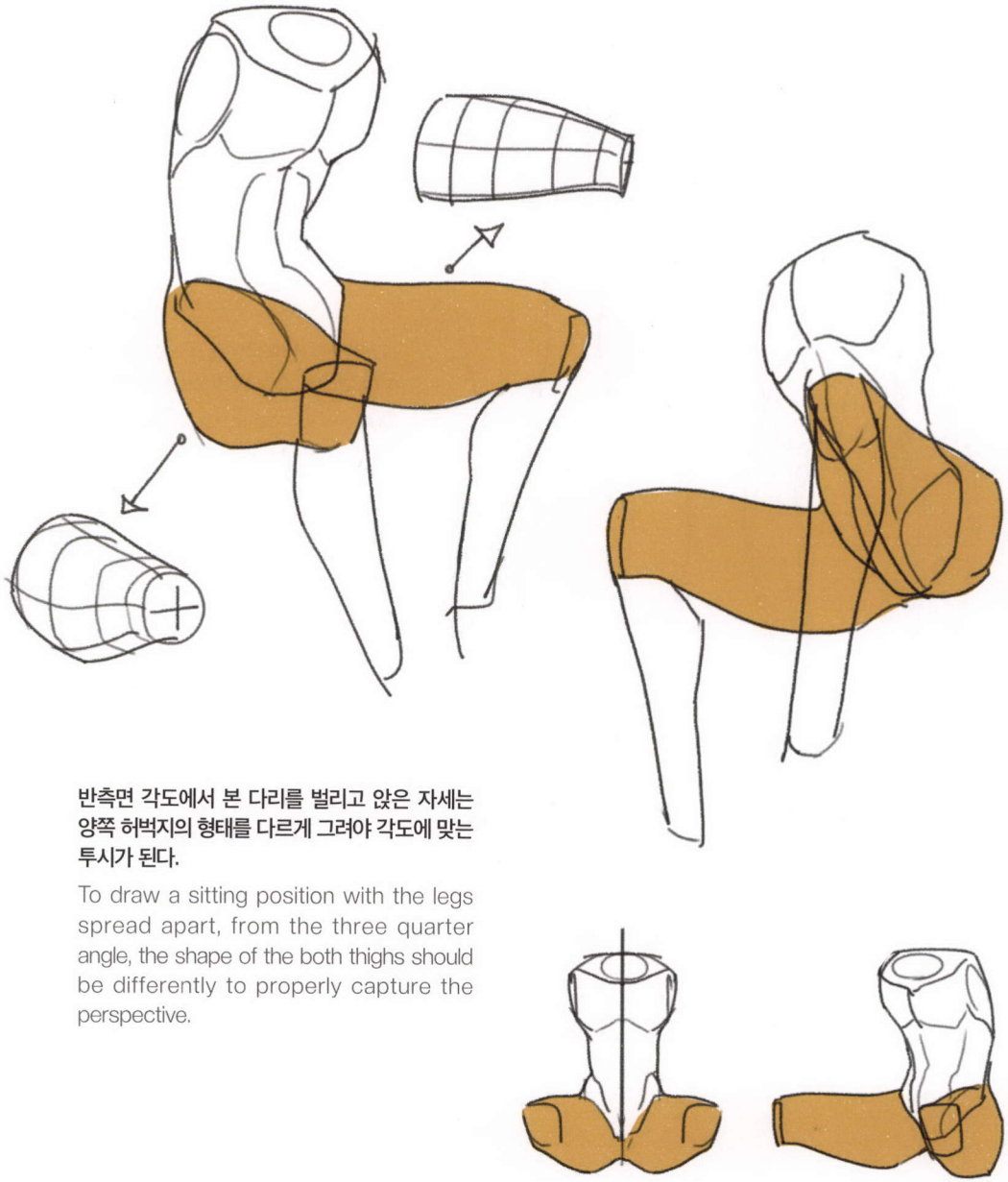






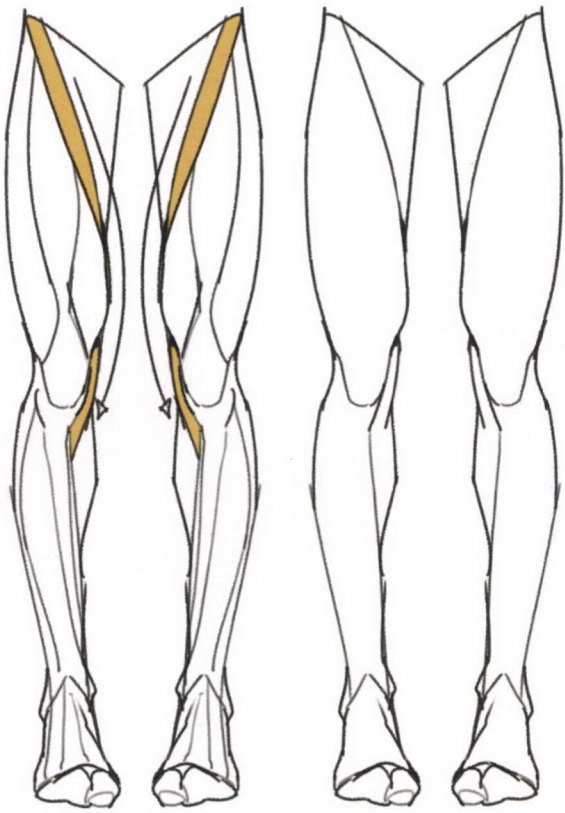
허벅지가 종아리보다 두껍기 때문에 다리를 올린 자세에서는 종아리 면적 밖으로 허벅지 일부가 보여야 어색하지 않다.

Since the thighs are thicker than the calves, it is not unusual to see part of the thighs outside the calves' area when the legs are raised.



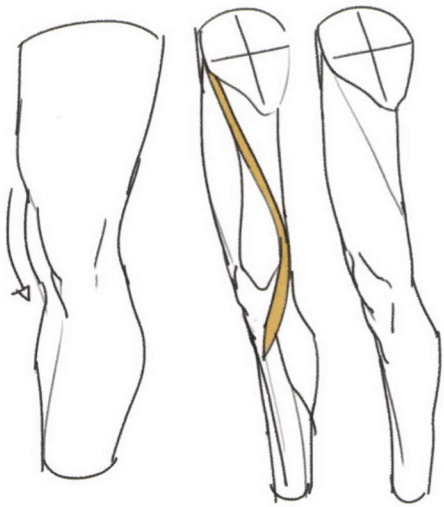
반측면 각도에서 본 다리를 벌리고 앉은 자세는 양쪽 허벅지의 형태를 다르게 그려야 각도에 맞는 투시가 된다.

To draw a sitting position with the legs spread apart, from the three quarter angle, the shape of the both thighs should be differently to properly capture the perspective.



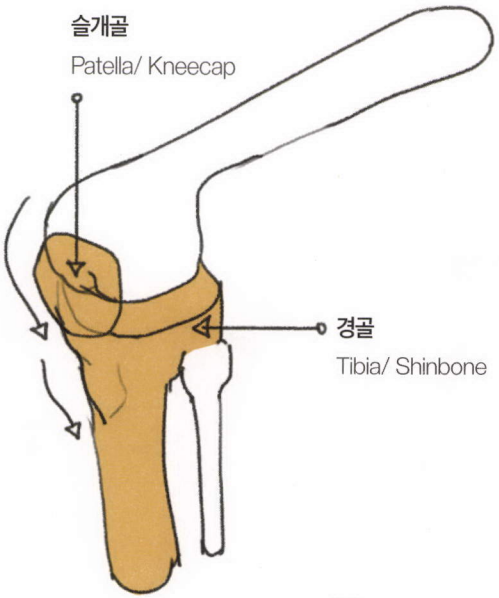
표시한 근육(넙다리 빗근)으로 인해 정면에서의 무릎 안쪽을 조금 튀어나오게 해 준다.

Due to the marked muscles, the sartorius muscle, the knee at the front is drawn with the inner part protruding slightly.



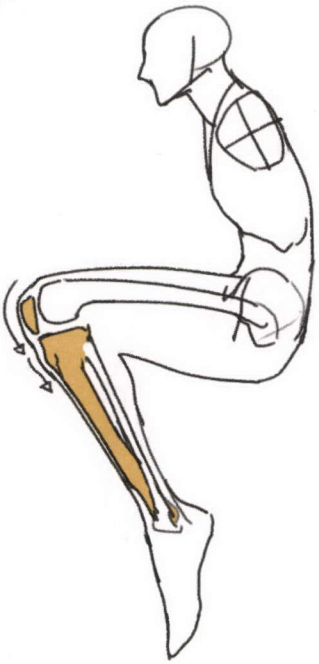
반측면이나 측면에서는 해당 실루엣이 안 보일 수 있다.

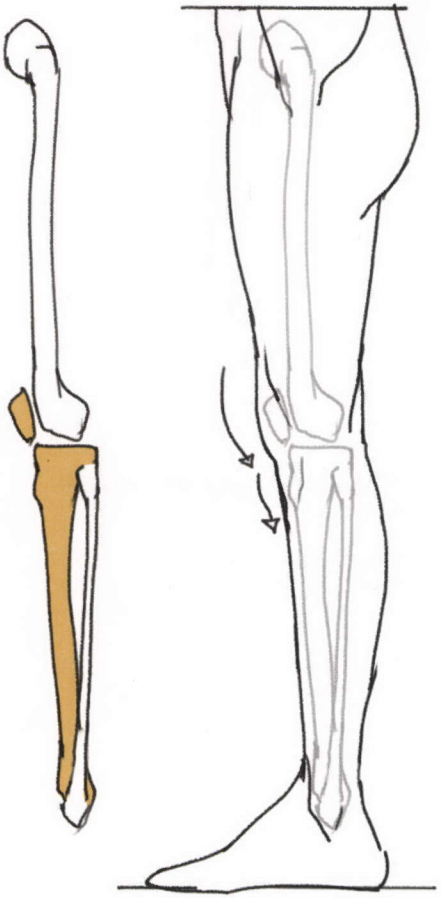
The corresponding silhouette may not be visible from the three quarter view or the side.

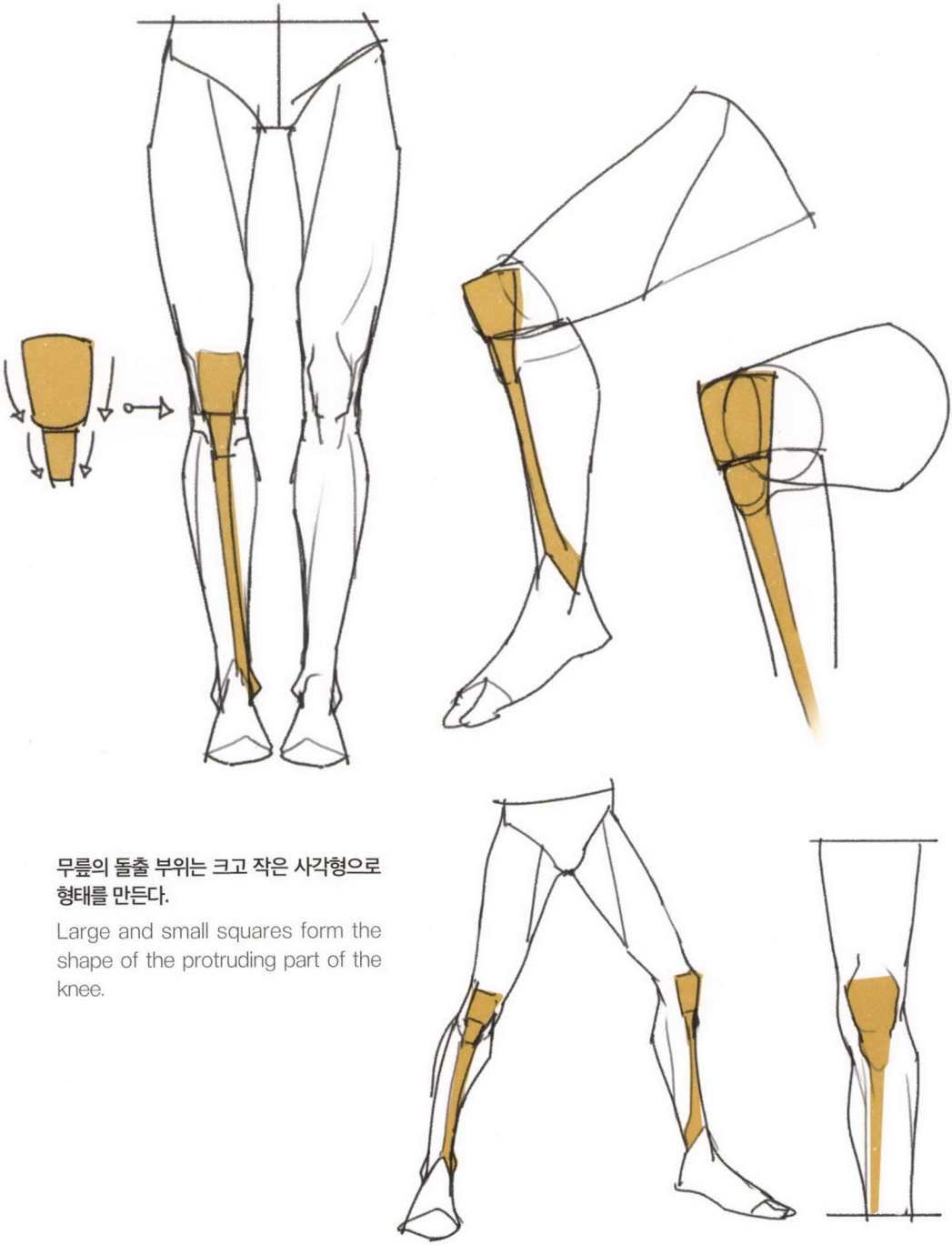


무릎에는 두 번의 작은 실루엣이 있는데 이것은 슬개골과 경골에 의해 생긴다.

The knee has two small silhouettes, which are caused by the patella and tibia.

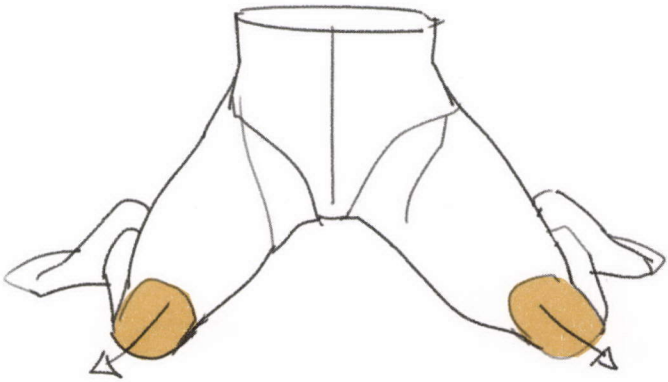


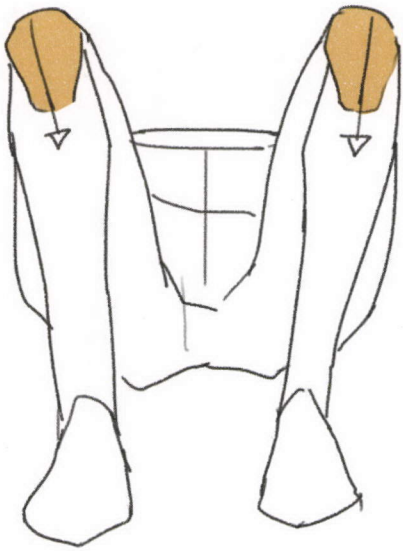




무릎의 돌출 부위는 크고 작은 사각형으로 형태를 만든다.

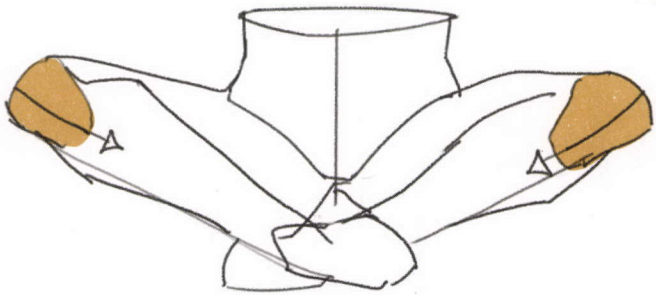
Large and small squares form the shape of the protruding part of the knee.

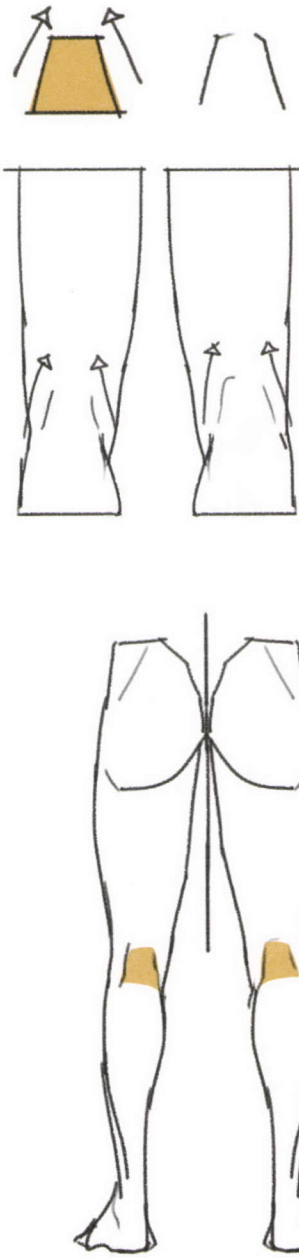




다리를 안이나 바깥으로 접거나 수직으로 굽힐 때는 무릎의 방향도 함께 달라진다.

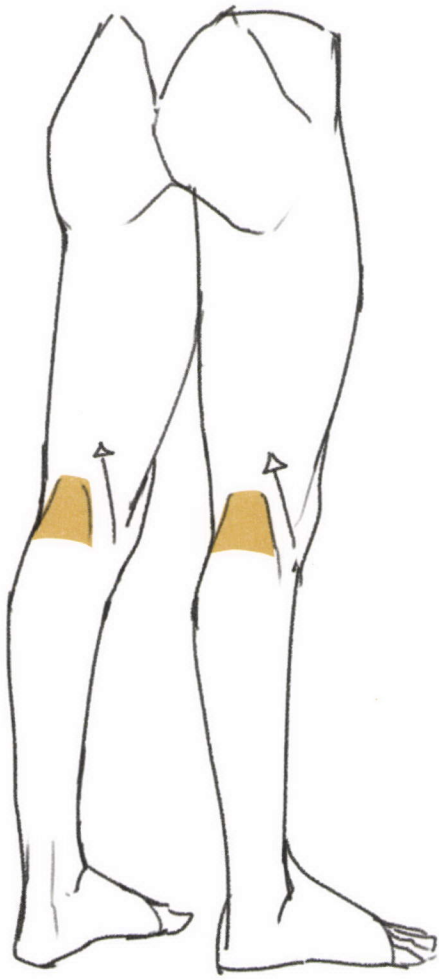
When the legs are folded inward or outward, or bent vertically, the direction of the knees also varies.

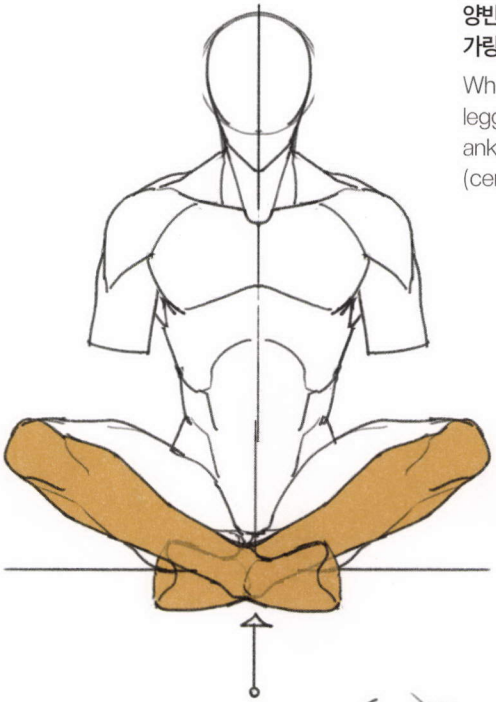




무릎 뒤편은 사다리꼴 모양을 생각하며 위로 모이는 선을 그린다.

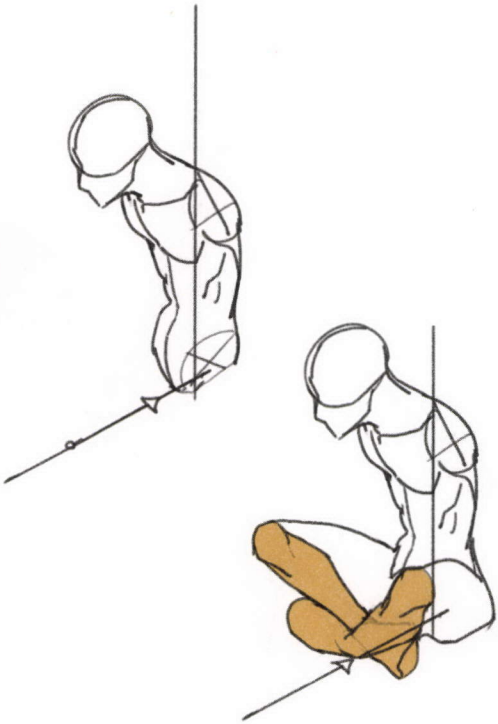
For the back of the knees, draw lines that gather upwards in a trapezoidal shape.





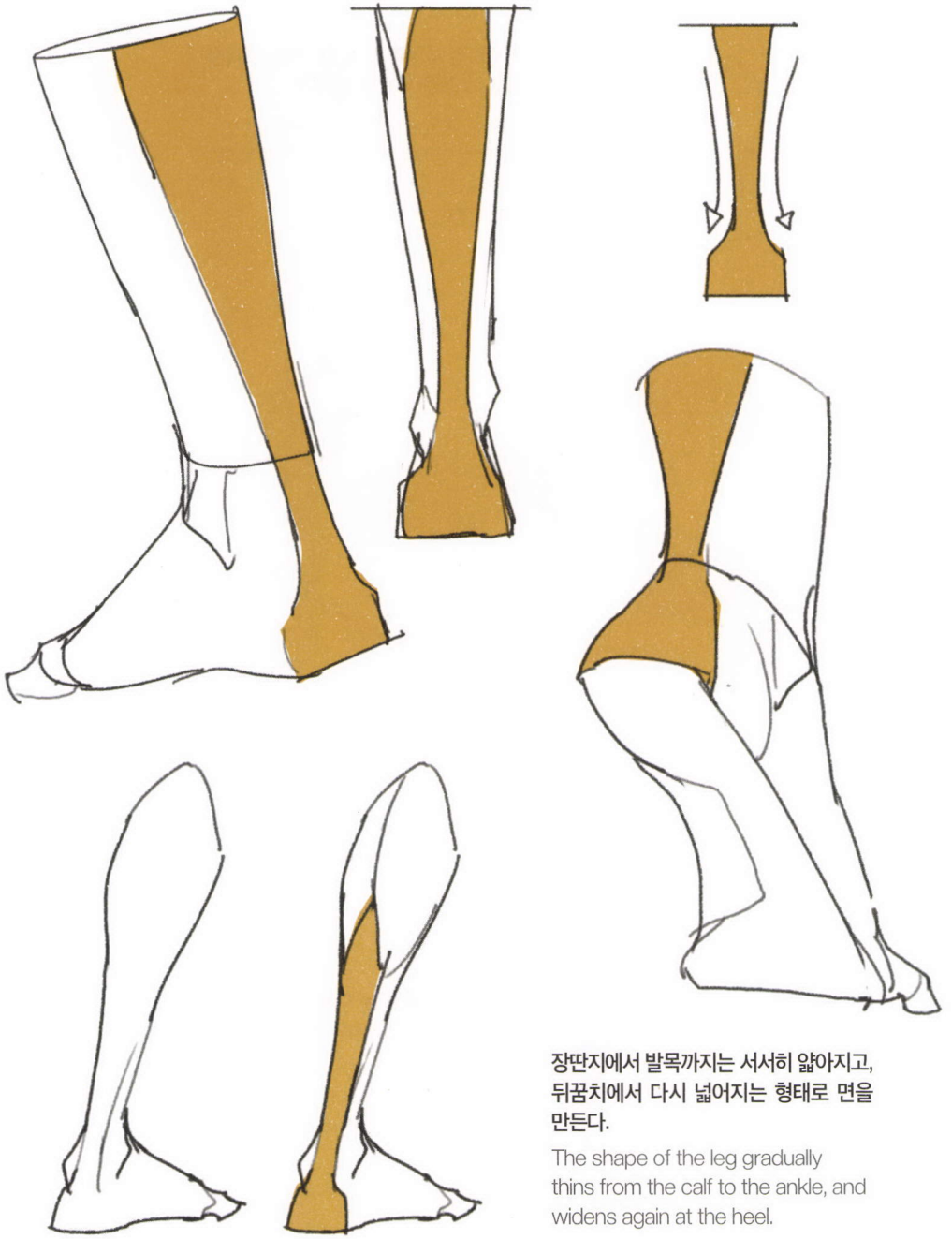
양반다리 자세를 할 때 교차되는 발목을 가랑이(중앙) 앞으로 맞춘다.

When drawing the sitting cross-legged posture, place the crossed ankles in front of the crotch (center).



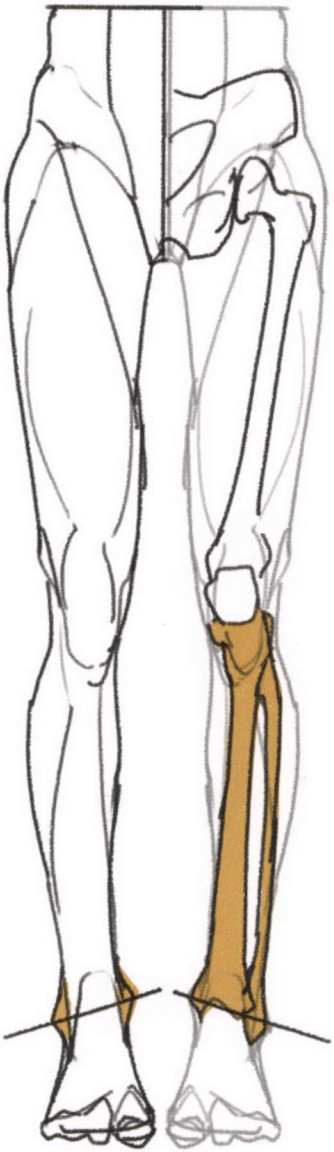
발을 꼬는 다른 자세 역시 발목 교차 지점을 가랑이 중앙에 맞춘다.

Other cross-legged positions also place the ankle crossing in the center of the crotch.



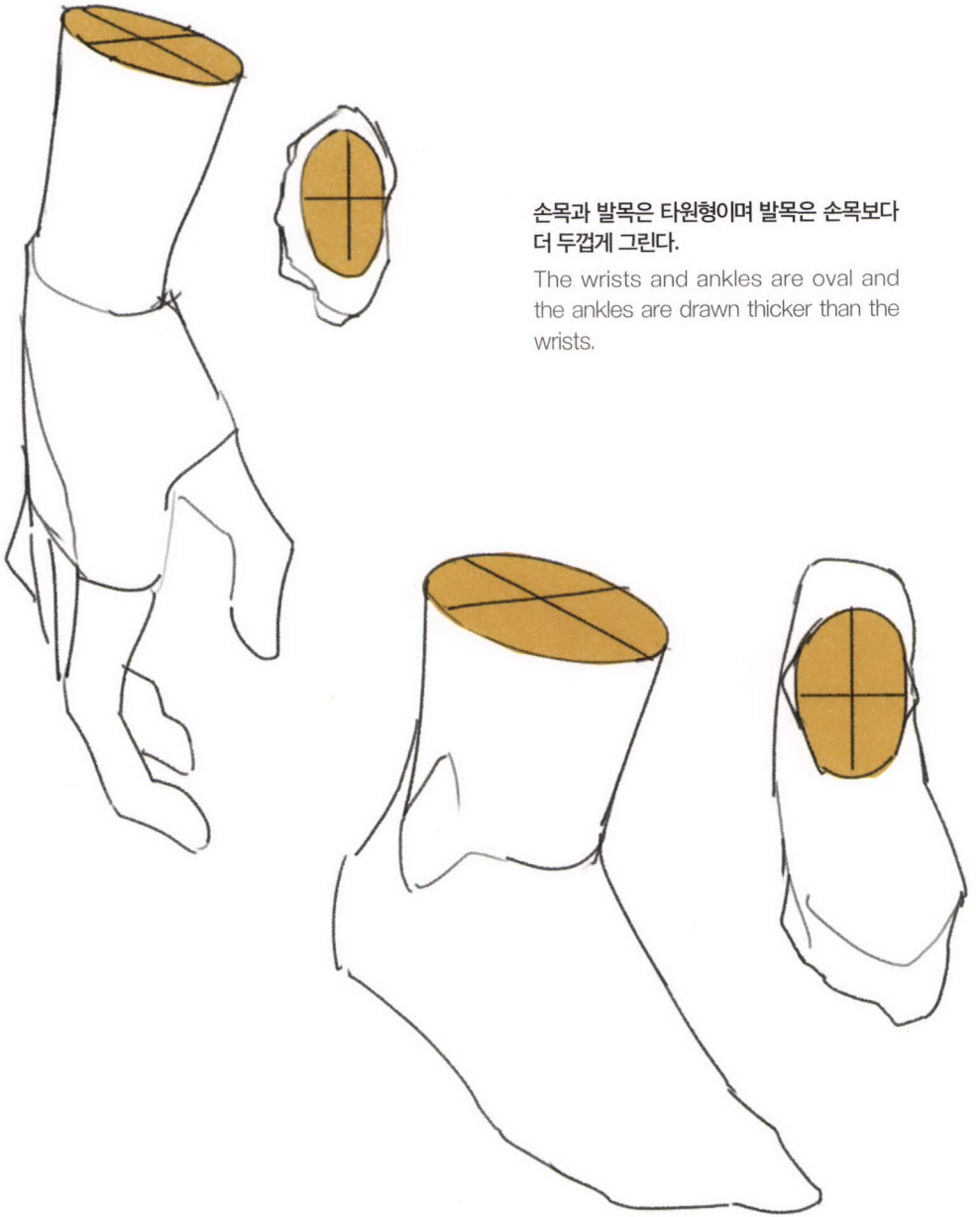
장딴지에서 발목까지는 서서히 얇아지고, 뒤꿈치에서 다시 넓어지는 형태로 면을 만든다.

The shape of the leg gradually thins from the calf to the ankle, and widens again at the heel.



뼈의 돌출로 인해 복사뼈는 엄지발가락 쪽이 조금 더 높게 위치한다.

The ankle bone protrudes higher on the big toe side than the little toe side.

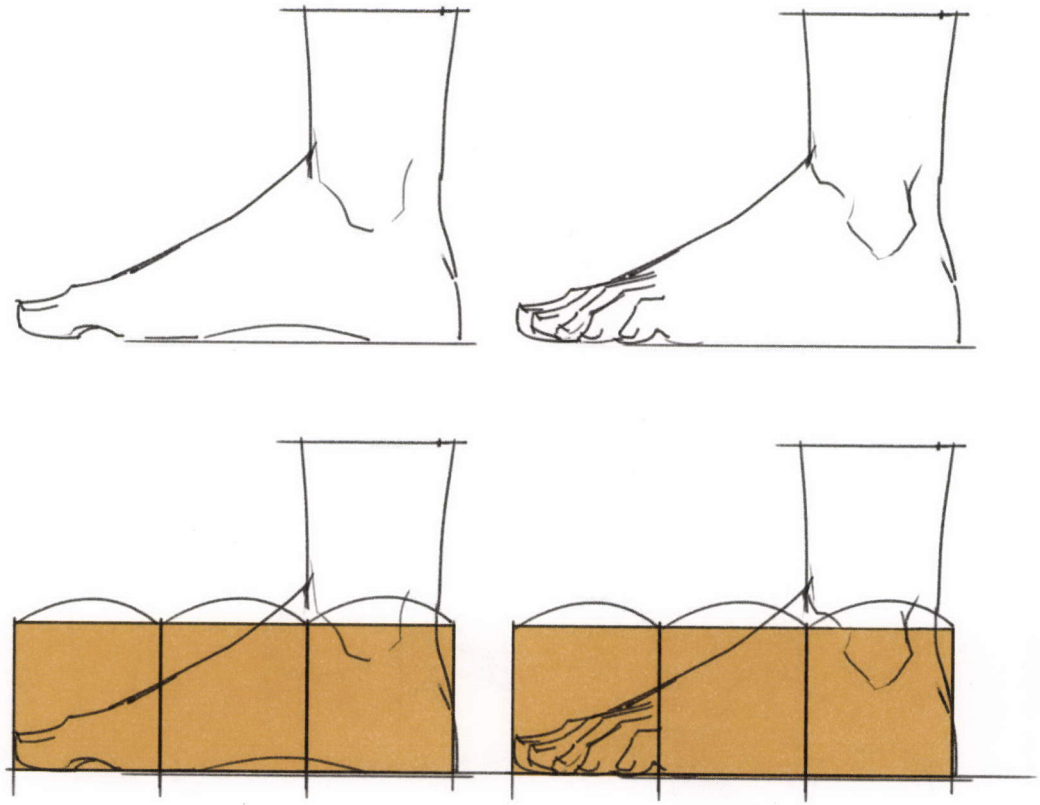


손목과 발목은 타원형이며 발목은 손목보다 더 두껍게 그린다.

The wrists and ankles are oval and the ankles are drawn thicker than the wrists.

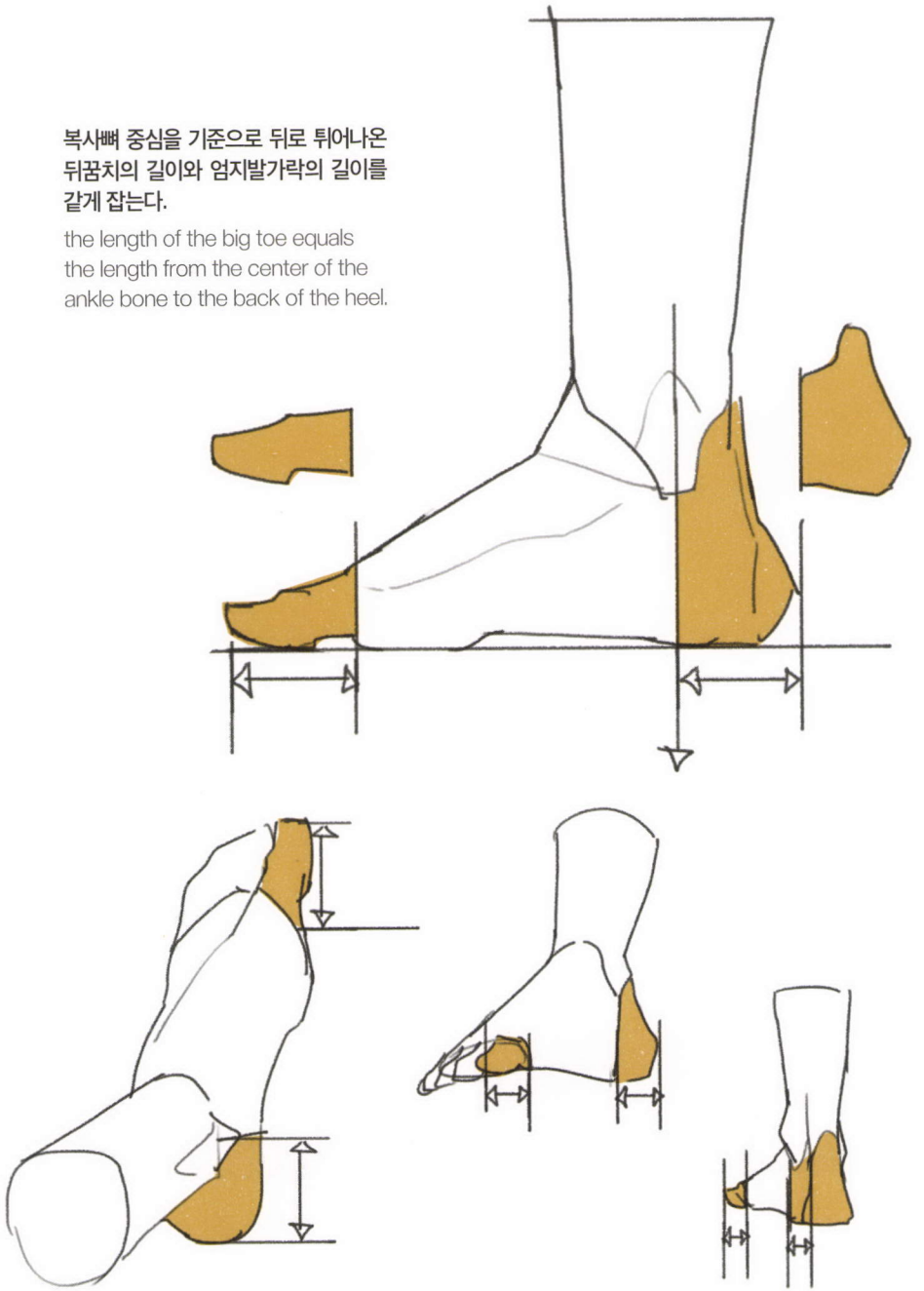
발을 옆에서 볼 때 엄지발가락 끝에서 뒤꿈치까지 정사각형 3개 정도의 너비와 높이가 나온다.

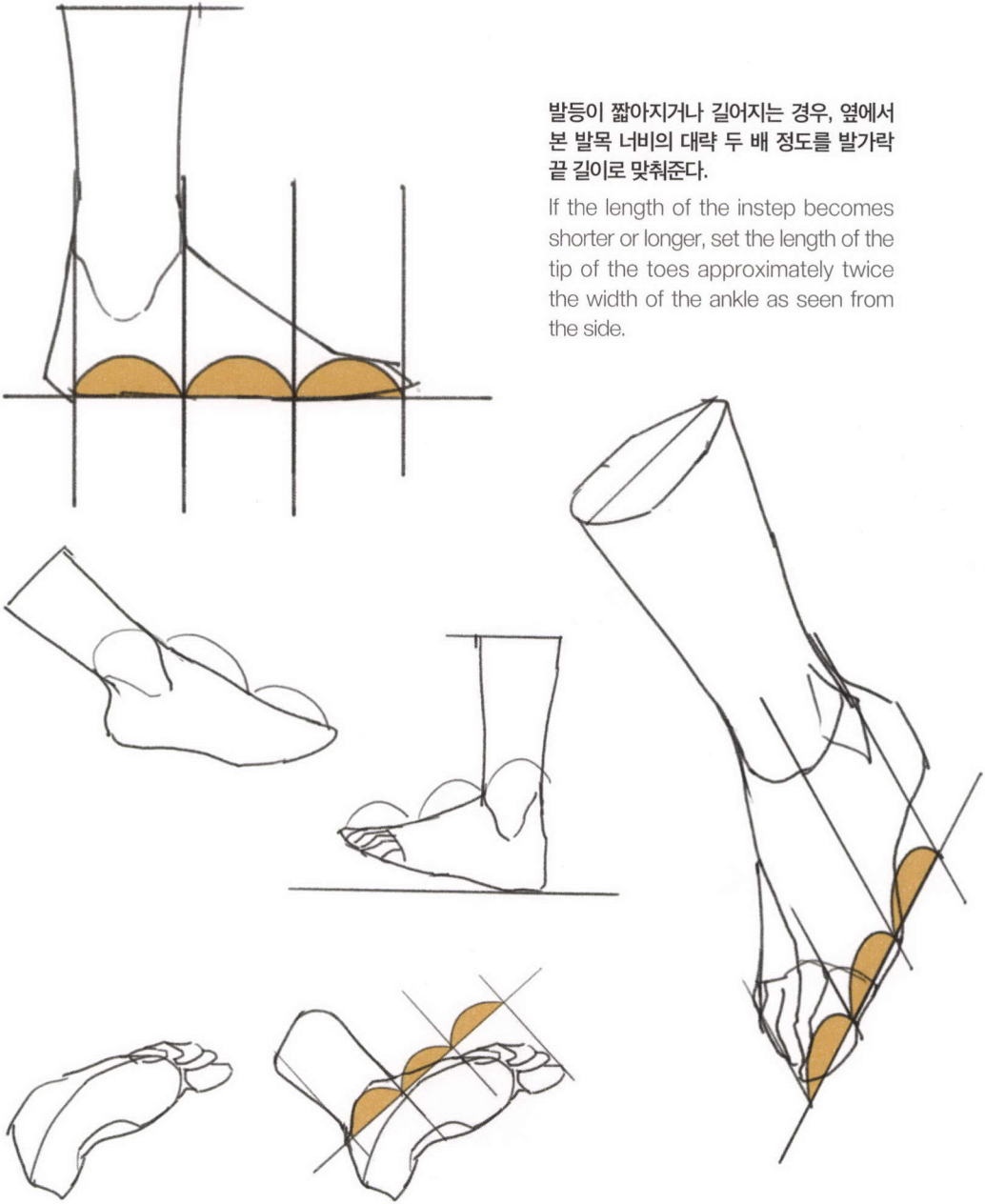
When looking at the foot from the side, the width and height are about three squares from the tip of the big toe to the heel.



복사뼈 중심을 기준으로 뒤로 튀어나온 뒤꿈치의 길이와 엄지발가락의 길이를 같게 잡는다.

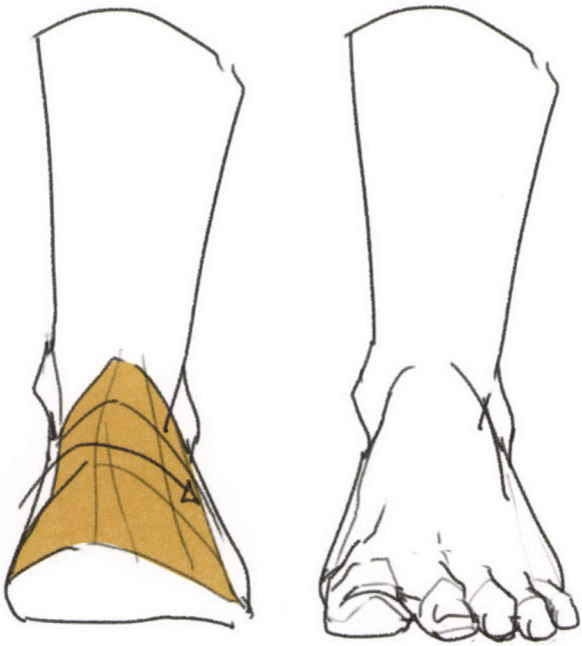
the length of the big toe equals the length from the center of the ankle bone to the back of the heel.





발등이 짧아지거나 길어지는 경우, 옆에서 본 발목 너비의 대략 두 배 정도를 발가락 끝 길이로 맞춰준다.

If the length of the instep becomes shorter or longer, set the length of the tip of the toes approximately twice the width of the ankle as seen from the side.

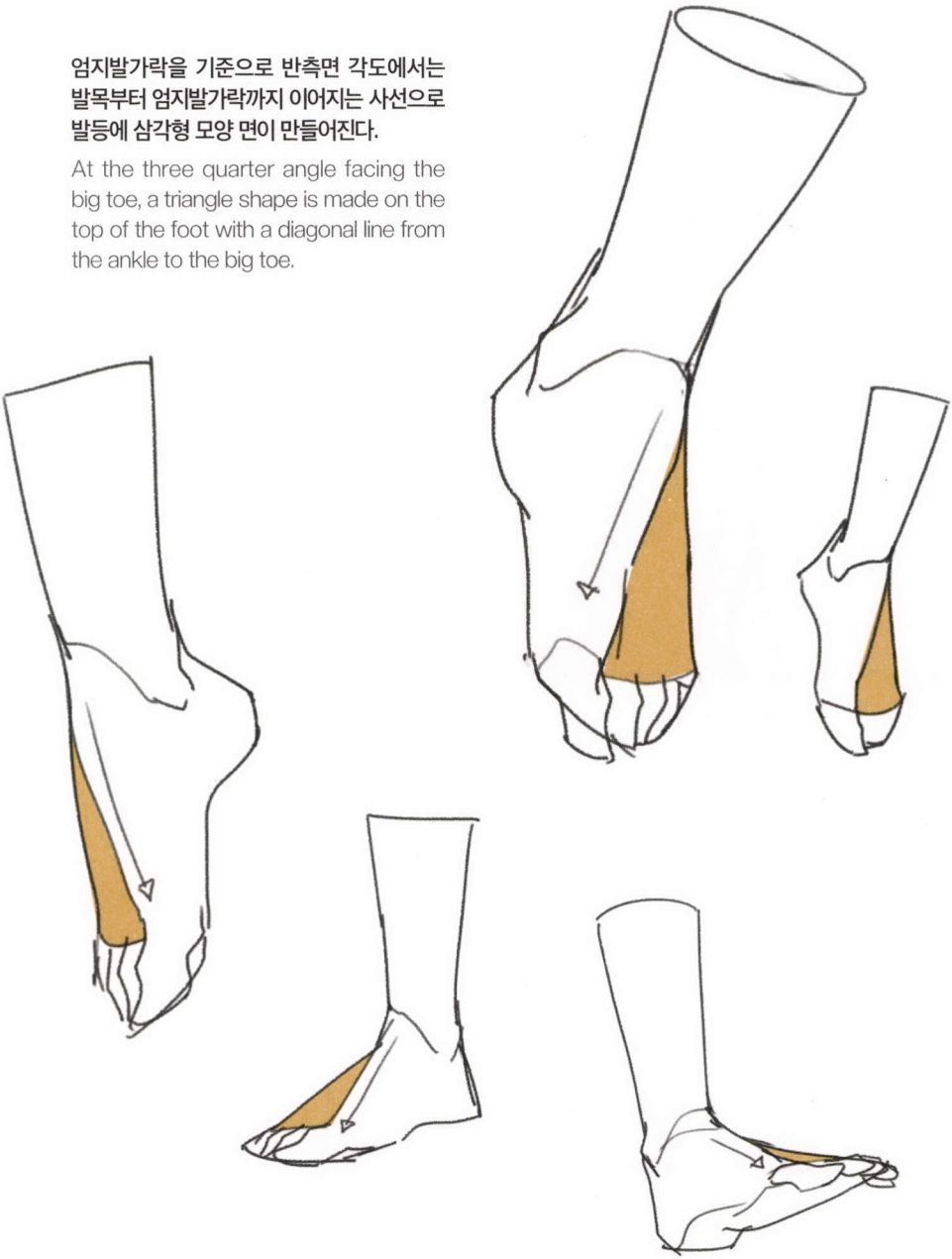


발등 형태감은 두 번째 발가락까지 올라갔다가 꺾이면서 내려오는 형태이다.

The shape of the top of the foot goes up to the second toe and then down as it bends.

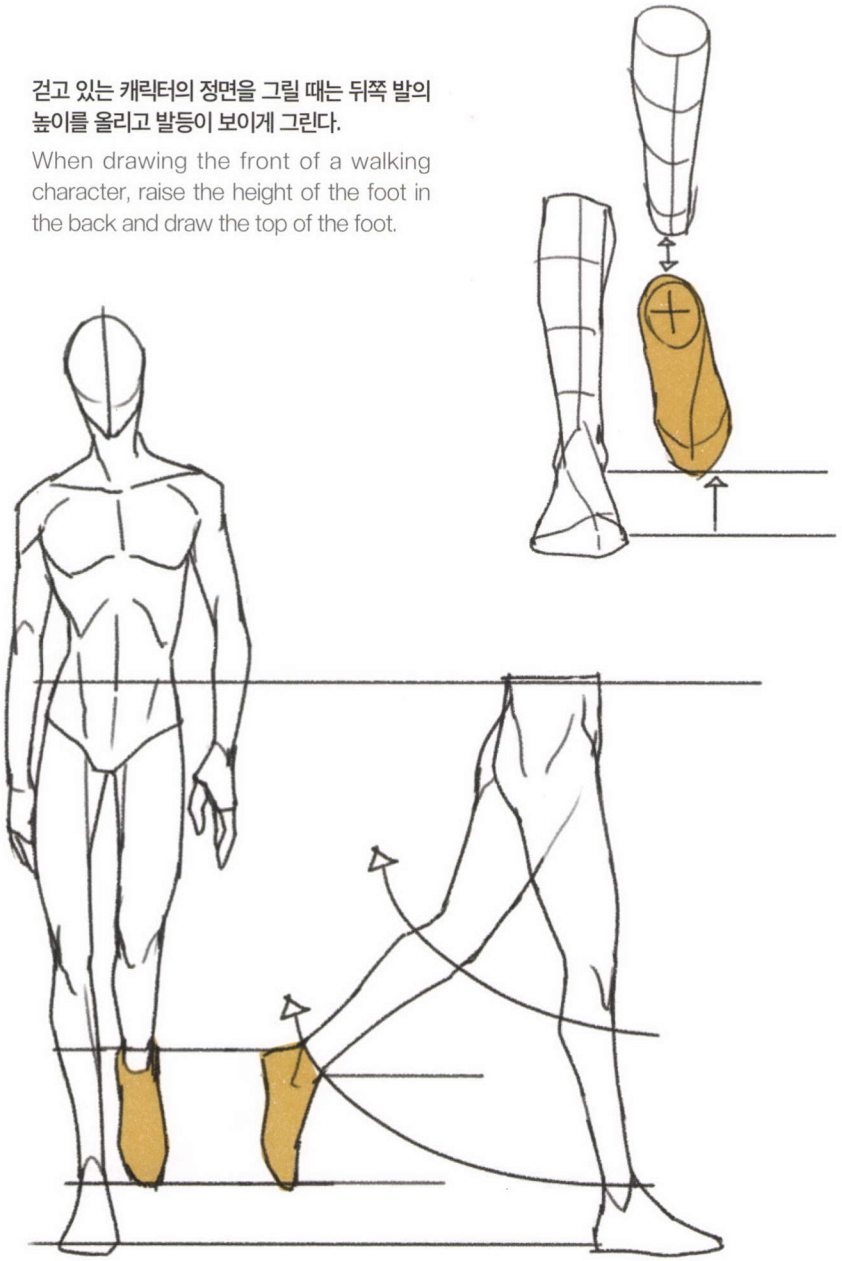
엄지발가락을 기준으로 반측면 각도에서는 발목부터 엄지발가락까지 이어지는 사선으로 발등에 삼각형 모양 면이 만들어진다.

At the three quarter angle facing the big toe, a triangle shape is made on the top of the foot with a diagonal line from the ankle to the big toe.



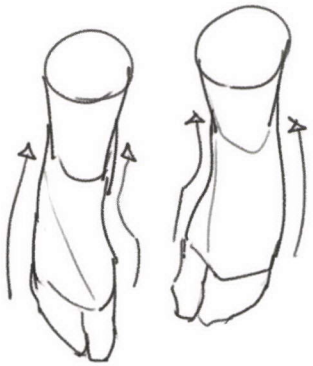
걷고 있는 캐릭터의 정면을 그릴 때는 뒤쪽 발의 높이를 올리고 발등이 보이게 그린다.

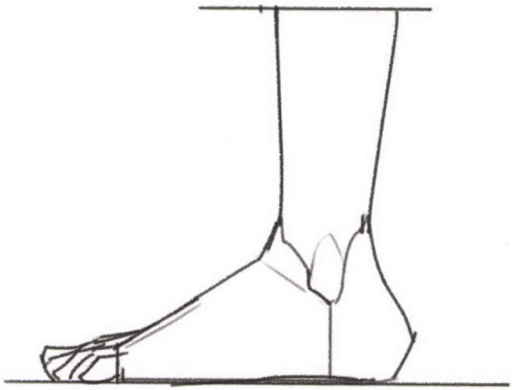
When drawing the front of a walking character, raise the height of the foot in the back and draw the top of the foot.

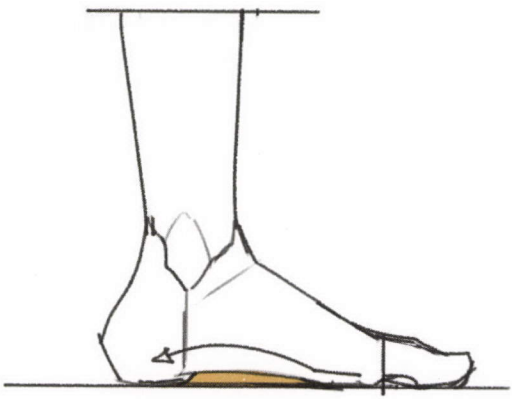


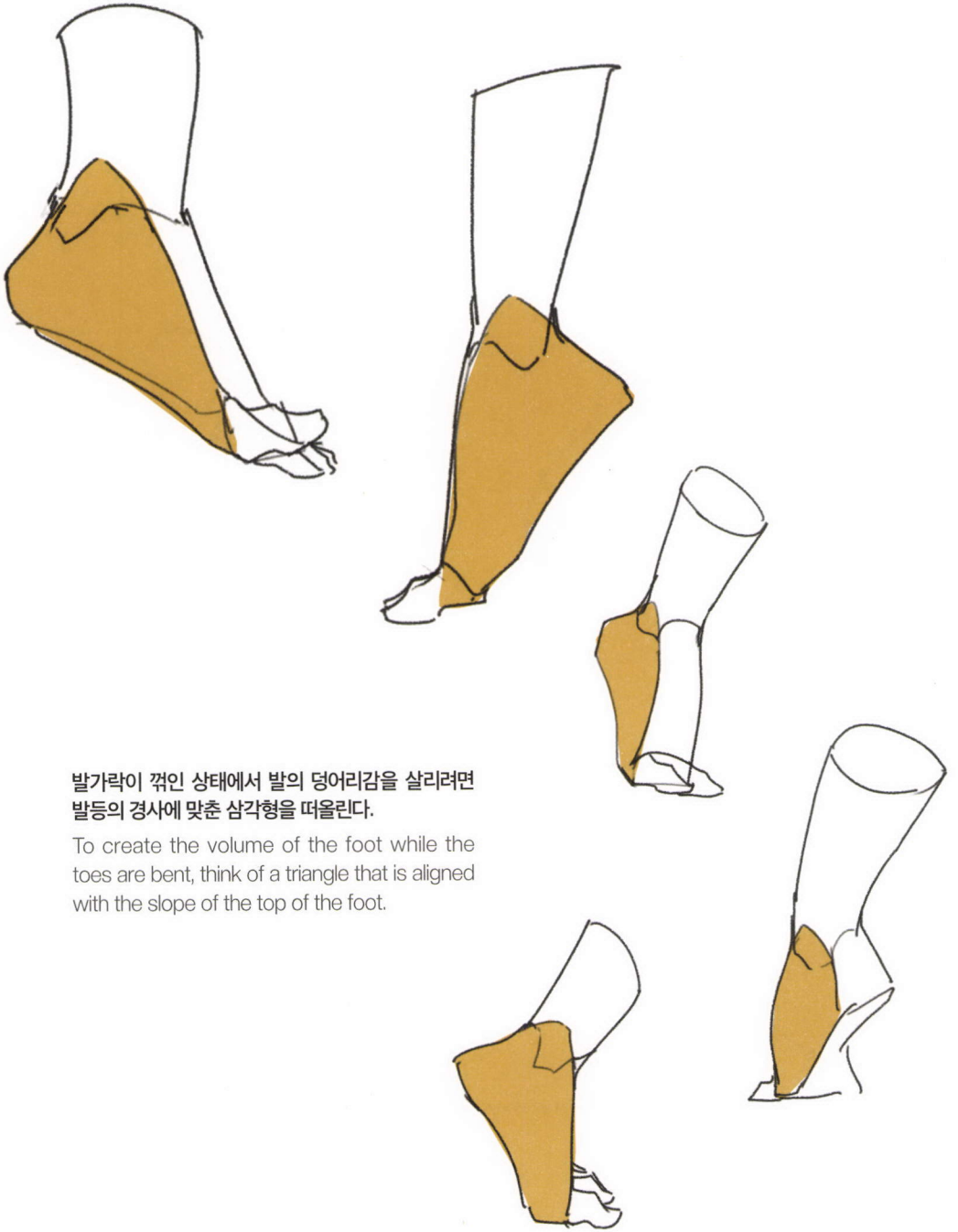
엄지발가락 쪽 발바닥 안쪽 라인은 살짝 들어가도록 그린다.

Draw the inner line of the sole on the side of the big toe slightly inward.







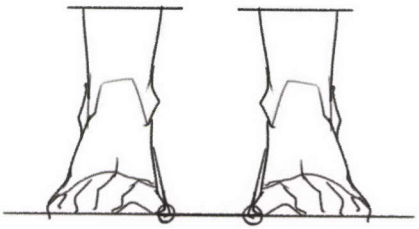


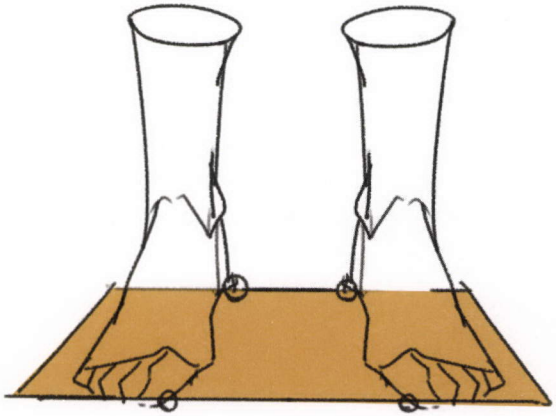
발가락이 꺾인 상태에서 발의 덩어리감을 살리려면 발등의 경사에 맞춘 삼각형을 떠올린다.

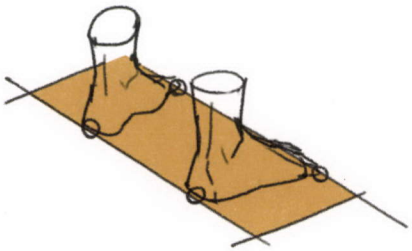
To create the volume of the foot while the toes are bent, think of a triangle that is aligned with the slope of the top of the foot.

발가락 끝과 뒤꿈치의 경사가 곧 지면의 각도를 말해 준다.

The slope of the tip of the toe and the heel indicates the angle of the ground.

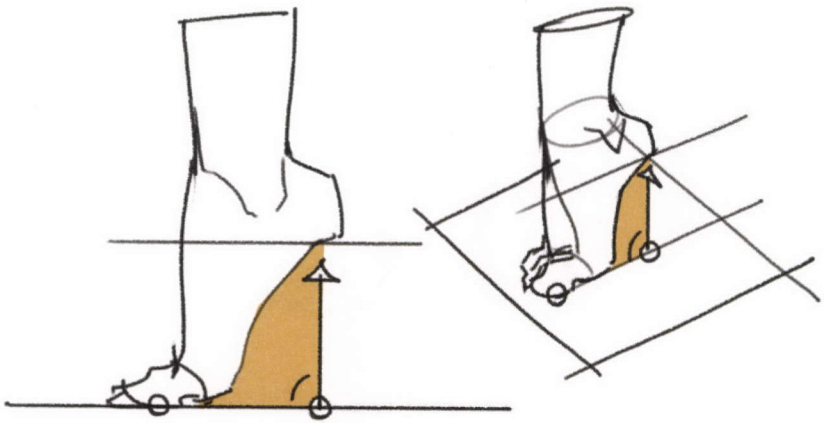






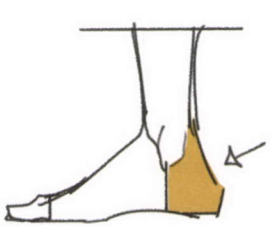
뒤꿈치를 올릴 때는 연출하려는 지면의 각도에서 발가락과 뒤꿈치의 높이 차이를 만들어야 한다.

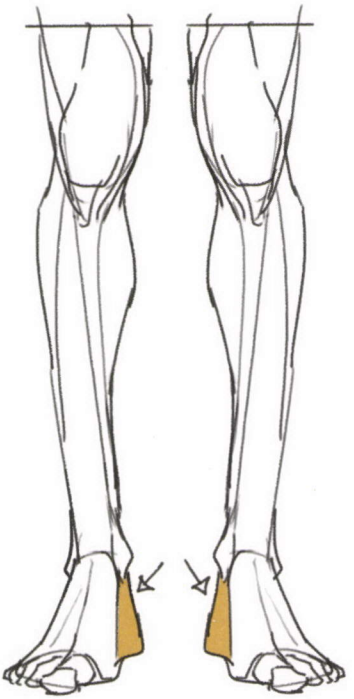
When raising the heel, the difference in height between the toes and the heels should correspond to the desired slope of the floor.



정면으로 보이는 발은 뒤꿈치가 살짝 보이도록 그리는 게 입체적이고 좋다.

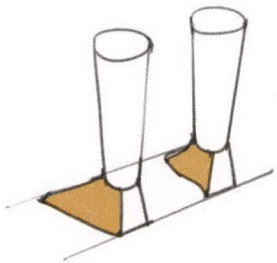
As for the feet seen from the front, make the heels visible to create a three-dimensional effect.

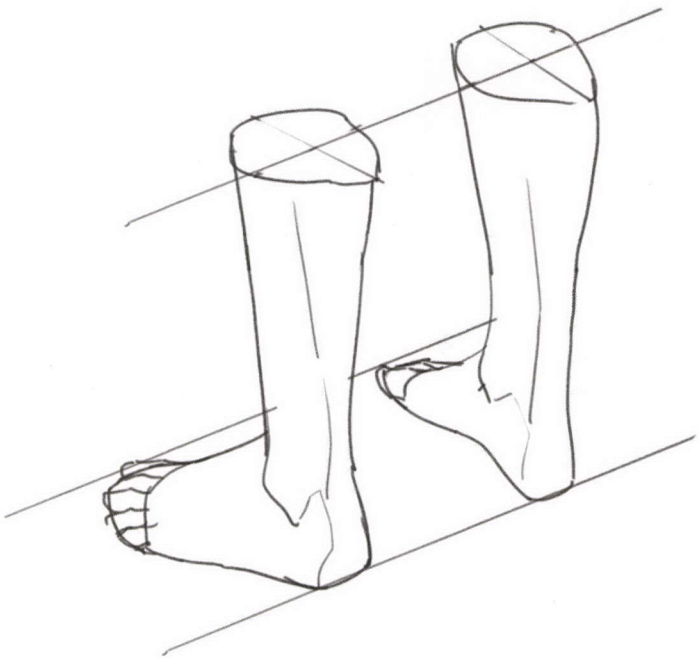


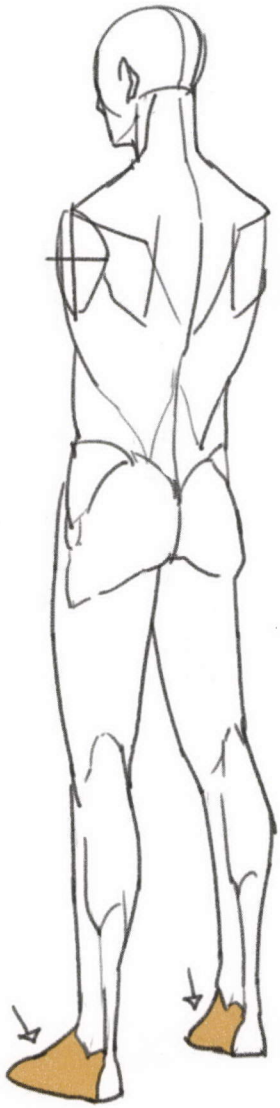


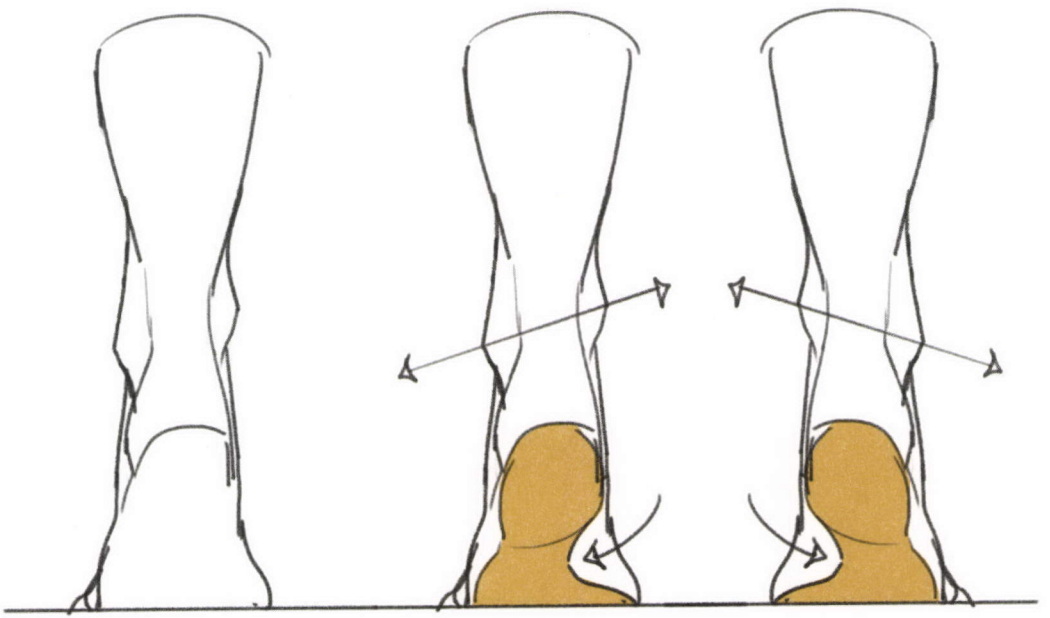
반측면 뒤에서 볼 때 양발 형태를 다르게 그리는데, 화면과 가까운 발의 옆면을 좀 더 보여 주는 게 투시에 좋다.

At the three quarter rear view, the shape of both feet is drawn differently. And it is good for perspective to show more of the side of the foot closer to the screen.



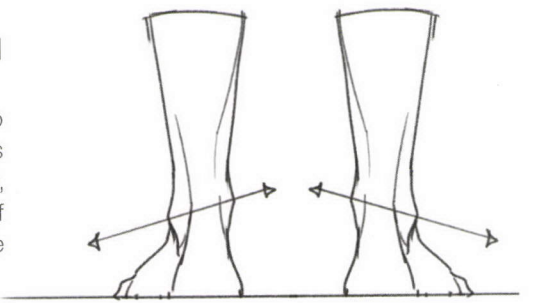






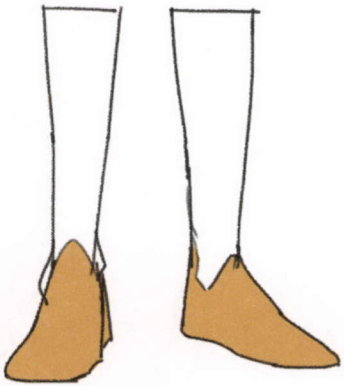
뒤에서 정면으로 발뒤꿈치를 들었을 때 실루엣은 양쪽에 큰 차이가 없기에 복사뼈의 위치와 발바닥의 표현으로 정리한다.

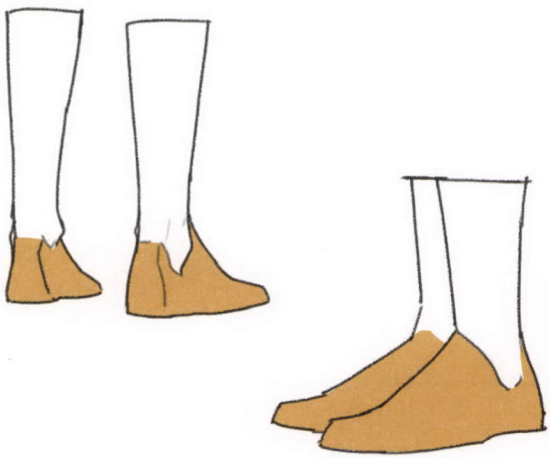
When viewed from the back, there is no significant difference between the silhouettes of both feet when the heels are raised. Thus, the difference is indicated by the position of the ankle bone and the expression of the sole of the foot.

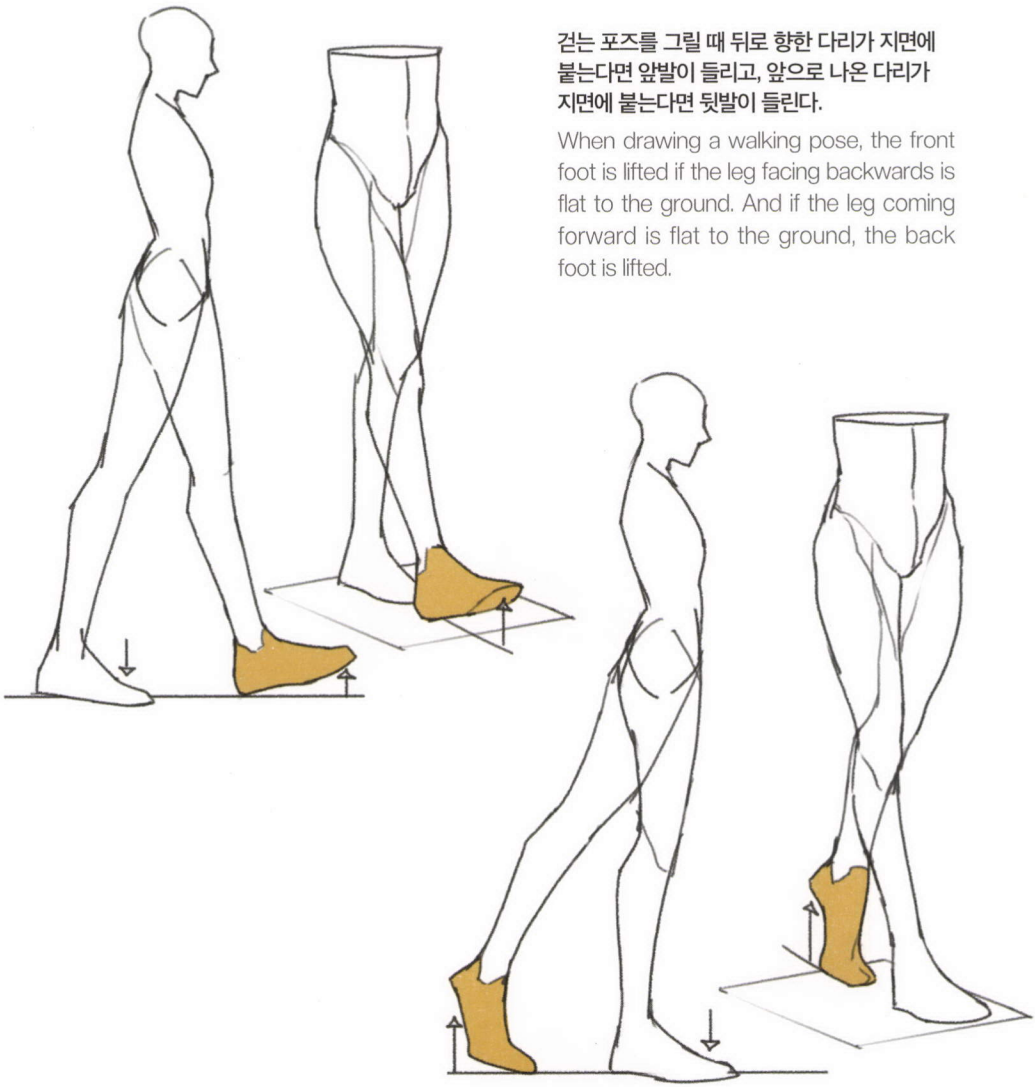


지면에 서있을 때는 두 발의 형태를 각기 다르게 그리는 게 좋다.

When standing on the ground, it is better to draw the shapes of two feet differently.





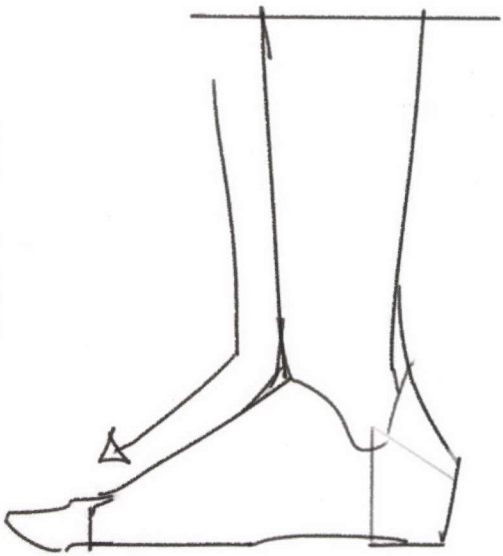


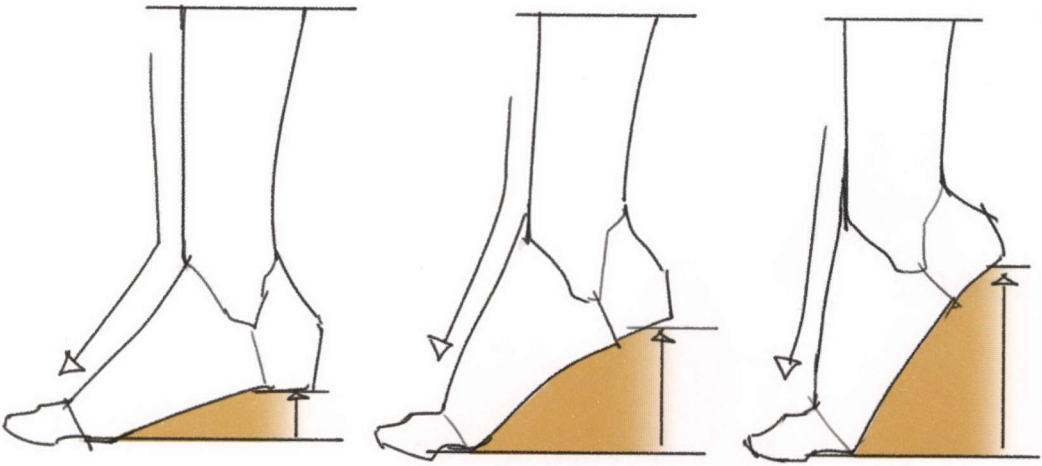
걷는 포즈를 그릴 때 뒤로 향한 다리가 지면에 붙는다면 앞발이 들리고, 앞으로 나온 다리가 지면에 붙는다면 뒷발이 들린다.

When drawing a walking pose, the front foot is lifted if the leg facing backwards is flat to the ground. And if the leg coming forward is flat to the ground, the back foot is lifted.

뒤꿈치를 들수록 발목과 발등 앞부분의 경사가 수직에 가까워지고 뒤꿈치가 더 돌출된다.

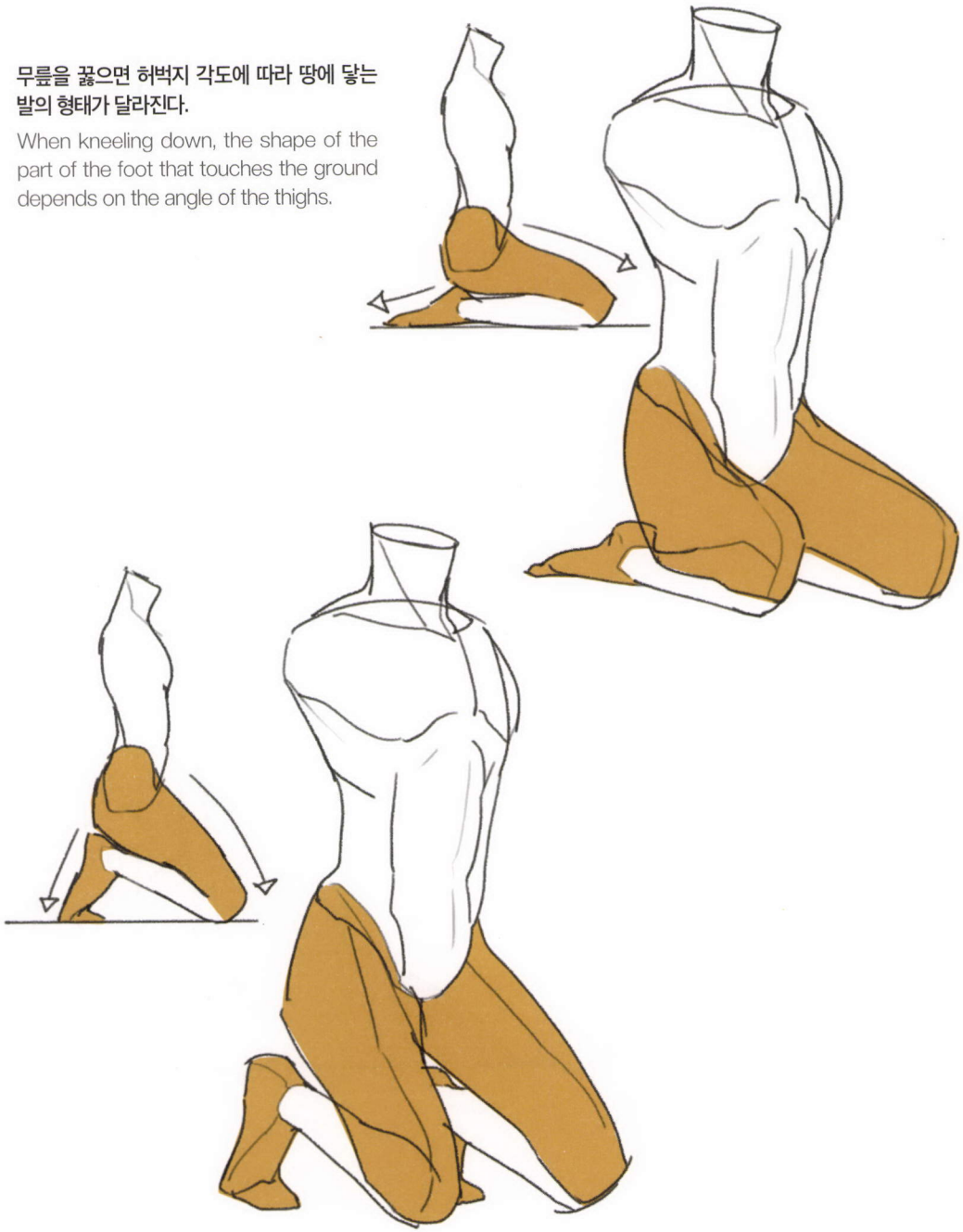
The more the heel is lifted, the closer the slope of the top of the foot and the front of the ankle is to the vertical, and the more the heel protrudes.





무릎을 꿇으면 허벅지 각도에 따라 땅에 닿는 발의 형태가 달라진다.

When kneeling down, the shape of the part of the foot that touches the ground depends on the angle of the thighs.



발을 엇갈린 자세는 반측면 각도에서 한쪽은 발등, 다른 한쪽은 발바닥이 보인다.

At the three quarter angle, the crossed ankle position shows the top of the foot on one side and the sole of the foot on the other side.

발목 위치에서 발을 교차시켜 입체감을 살릴 수 있다.

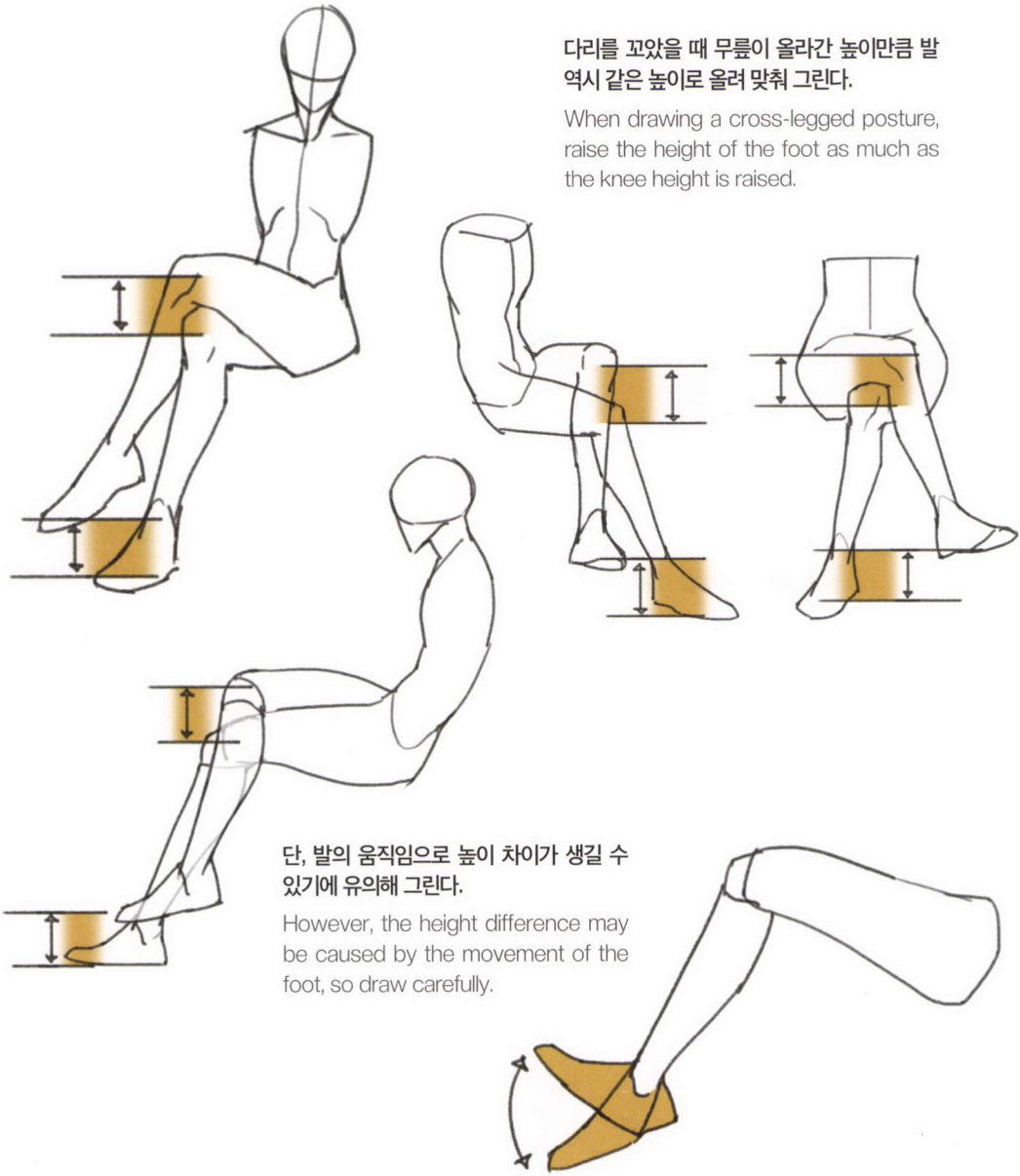
The feet can be crossed at the ankle position to provide a three-dimensional effect.

<발등>

Instep/The top of the foot

<발바닥>

Sole/The sole of the foot



다리를 꼬았을 때 무릎이 올라간 높이만큼 발 역시 같은 높이로 올려 맞춰 그린다.

When drawing a cross-legged posture, raise the height of the foot as much as the knee height is raised.

단, 발의 움직임으로 높이 차이가 생길 수 있기에 유의해 그린다.

However, the height difference may be caused by the movement of the foot, so draw carefully.

발 앞부분을 살짝 들어 밑면을 보여 주면 발의 형태가 예뻐 보인다.

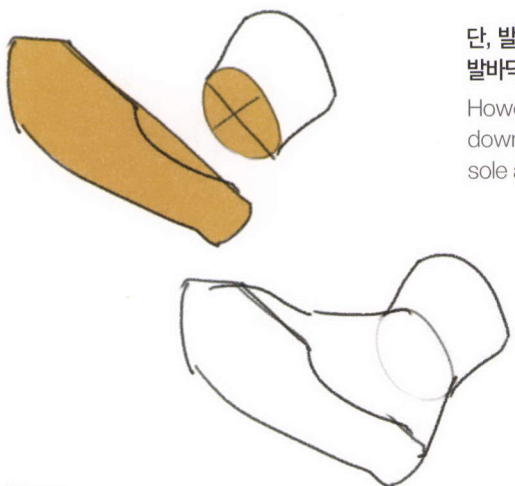
Drawing the front part of the foot so that it is slightly raised, with the bottom visible, will make the shape of the foot pretty.

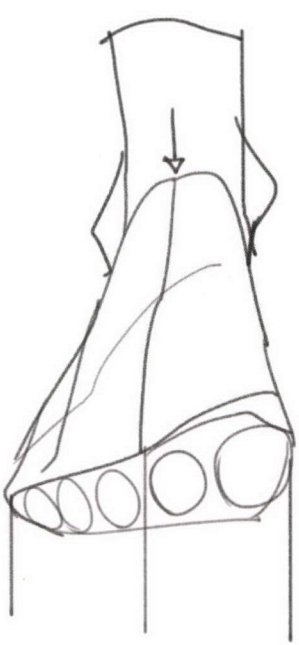
발바닥이 보이는 각도를 그릴 때 발목의 투시된 면과 발바닥 면의 각도를 일치하면 쉽다.

When drawing feet with visible soles, align the angle of the ankle with that of the sole.

단, 발목이 위, 아래로 움직일 경우 발목, 발바닥 면의 각도 역시 달라진다.

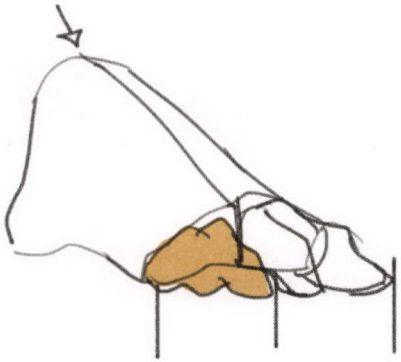
However, if the ankle moves up or down, the angles of the ankle and sole also change.

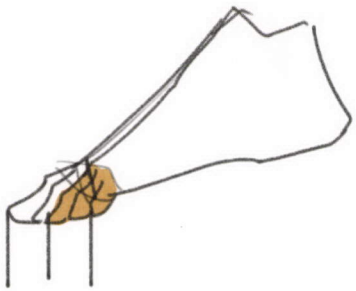


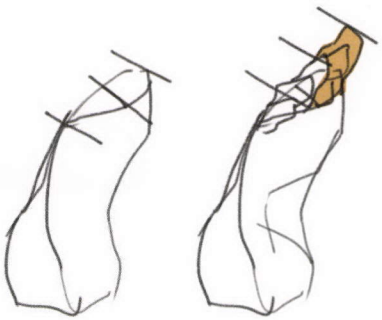


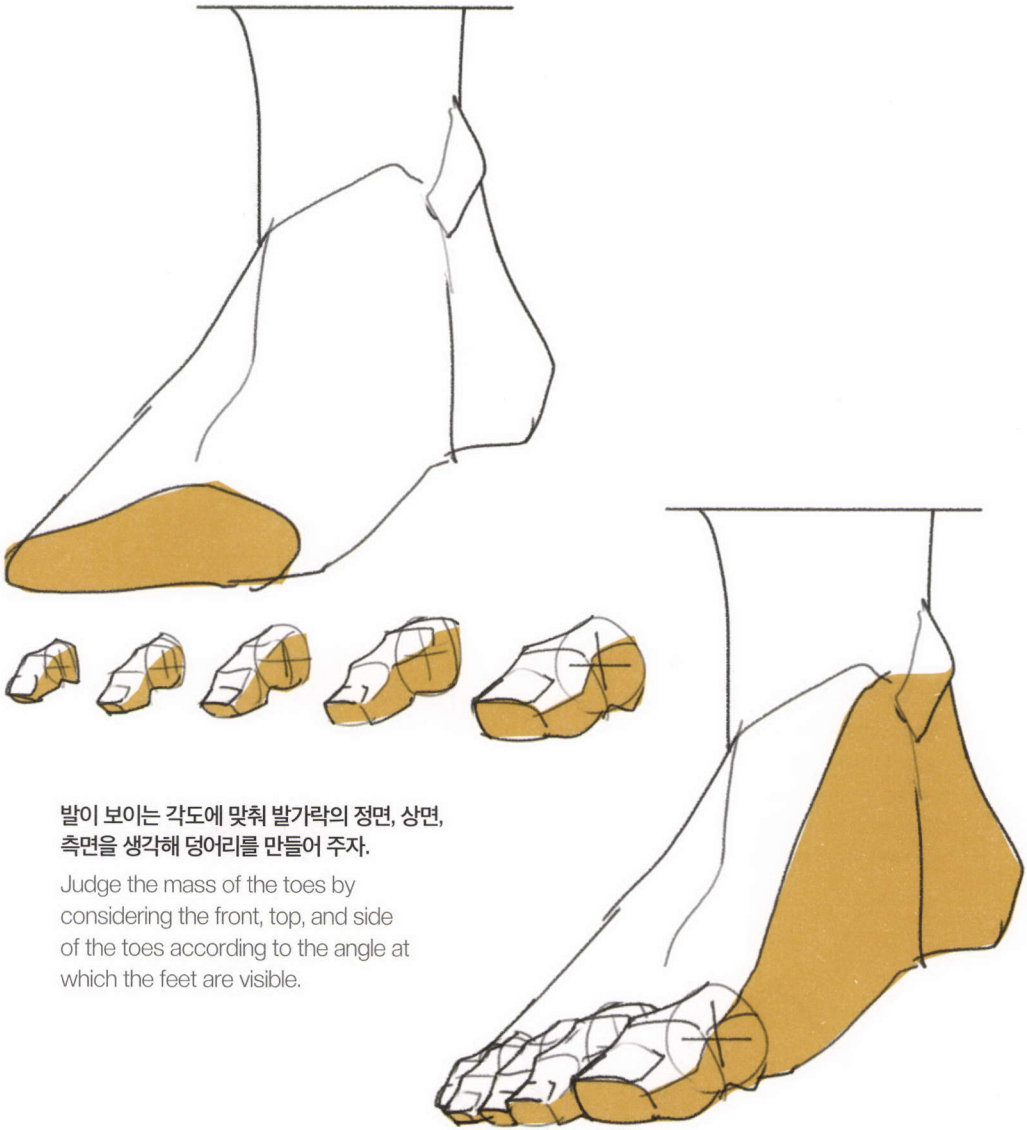
발을 그릴 때 발등 중심선을 기준으로 엄지, 검지발가락과 나머지 세 발가락을 1:1 비율로 나누면 부피감을 맞추기 쉽다.

When drawing a foot, it is easy to gauge the correct volume by dividing the big toe and index toe, and the other three toes in a one-to-one ratio based on the center line of the top of the foot.



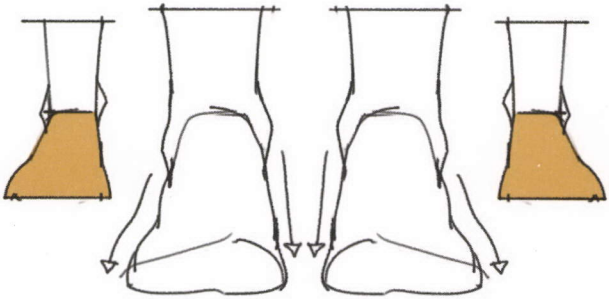






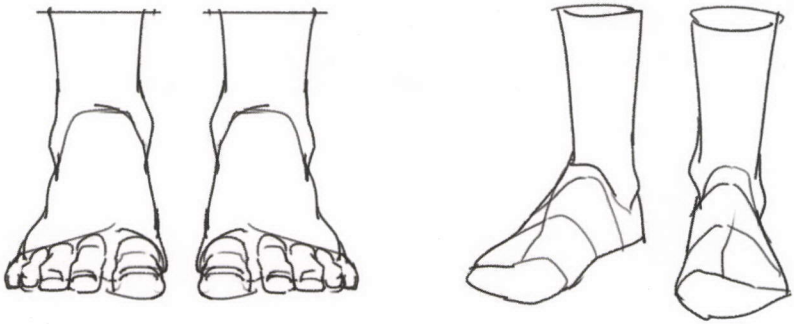
발이 보이는 각도에 맞춰 발가락의 정면, 상면, 측면을 생각해 덩어리를 만들어 주자.

Judge the mass of the toes by considering the front, top, and side of the toes according to the angle at which the feet are visible.



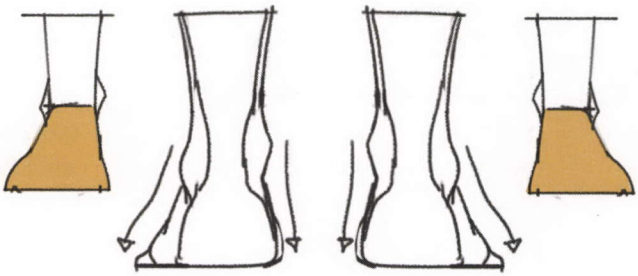
발을 정면으로 그릴 때는 엄지발가락 쪽인 안쪽보다 새끼발가락 쪽인 바깥쪽을 조금 더 기울게 그린다.

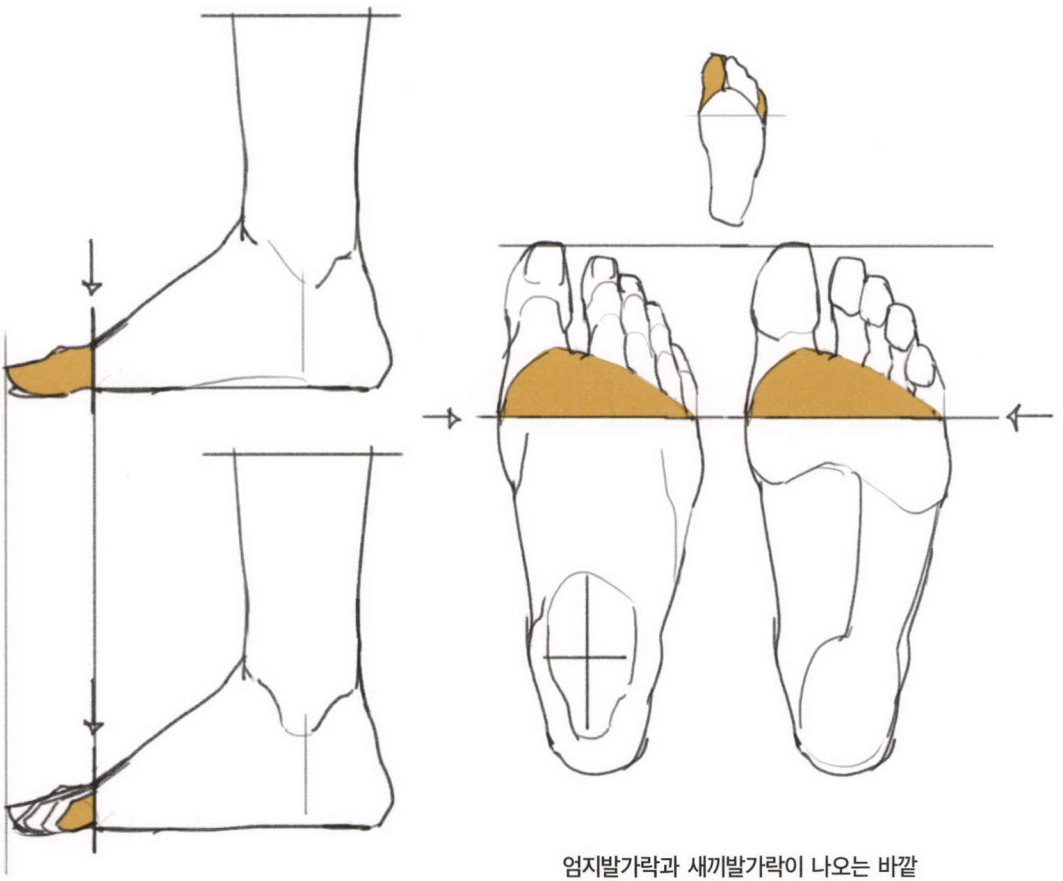
When drawing the foot from the front, draw the outer part with the little toe slightly more inclined than the inner part with the big toe.



뒤에서 볼 때 역시 발의 각도가 딱히 없다면 마찬가지로 적용시킨다.

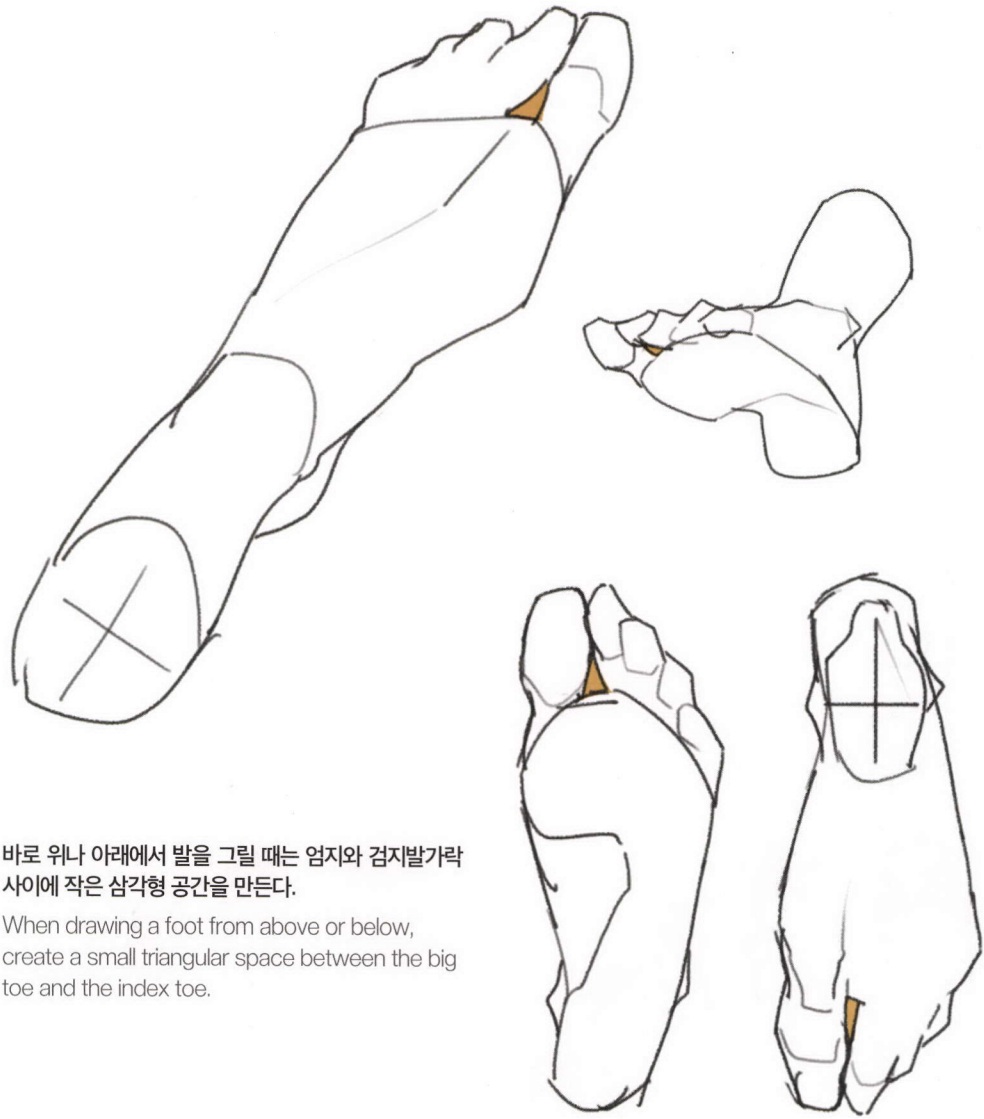
When viewed from the back, the same applies assuming the feet are facing straight.





엄지발가락과 새끼발가락이 나오는 바깥 실루엣 위치를 수평으로 맞춘다.

Horizontally adjust the position of the outer silhouette where the big toe and little toe come out.

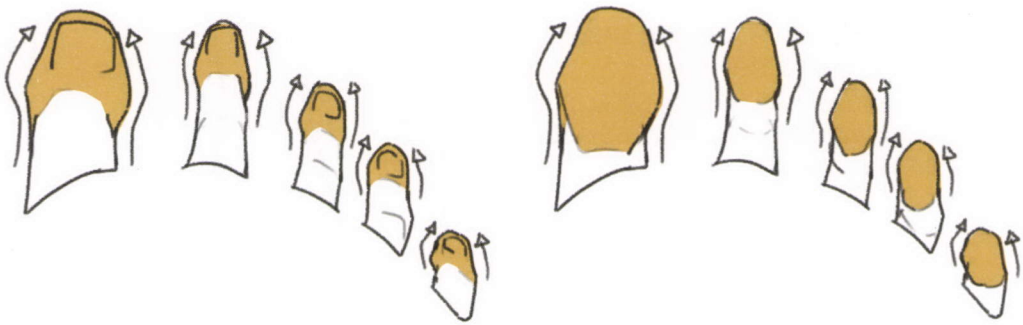


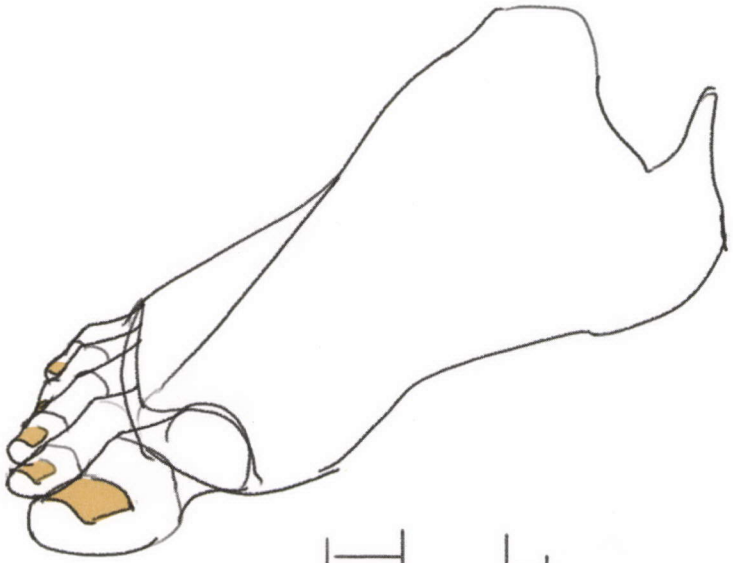
바로 위나 아래에서 발을 그릴 때는 엄지와 검지발가락 사이에 작은 삼각형 공간을 만든다.

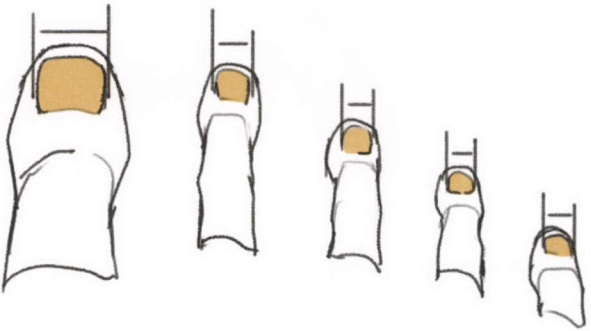
When drawing a foot from above or below, create a small triangular space between the big toe and the index toe.

바로 위나 아래에서 본 발은 발가락 끝을
살짝 돌출된 형태로 그리면 된다.

The shape of the foot seen from above or below is drawn with the tips of the toes slightly protruding.

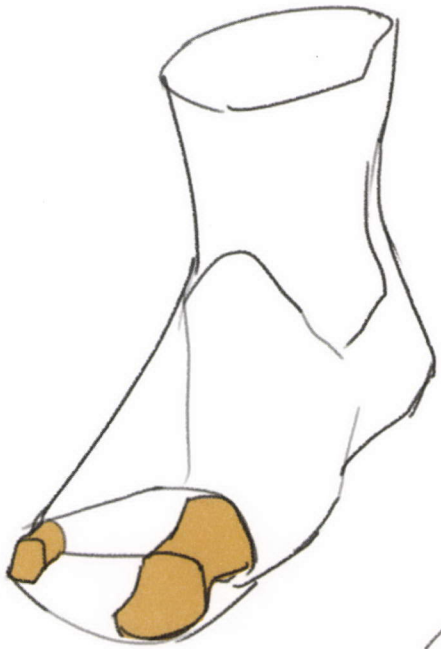


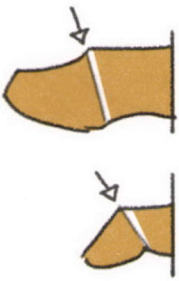


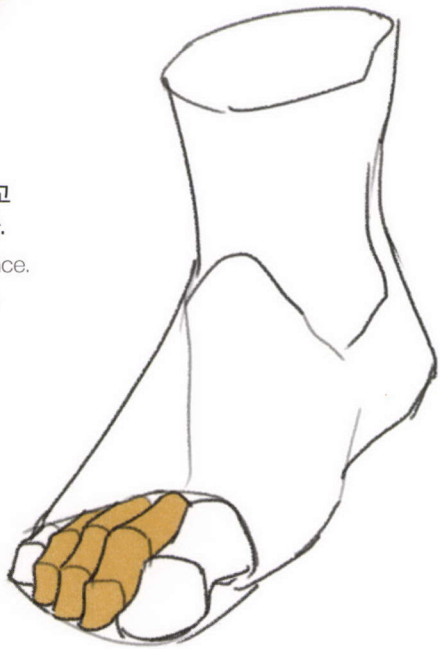


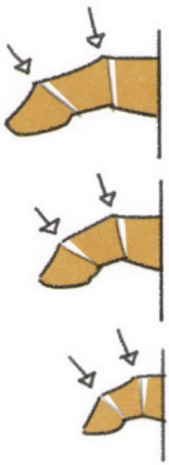
평균적으로 손톱과는 다르게 발톱은 가로 너비가 세로보다 조금 더 넓다.

On average, unlike fingernails, toenails are slightly wider in width than in length.



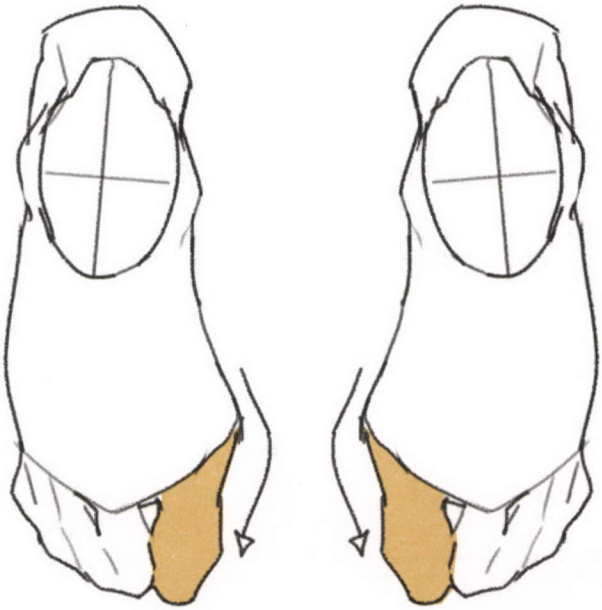






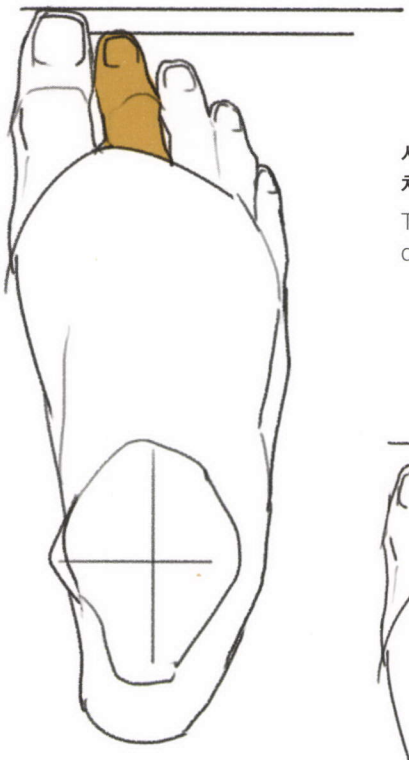
엄지와 새끼발가락은 관절을 한번 꺾고
나머지 세 발가락은 두 번 꺾어 그린다.

The big toe and little toe bend once.
The other three toes bend twice.



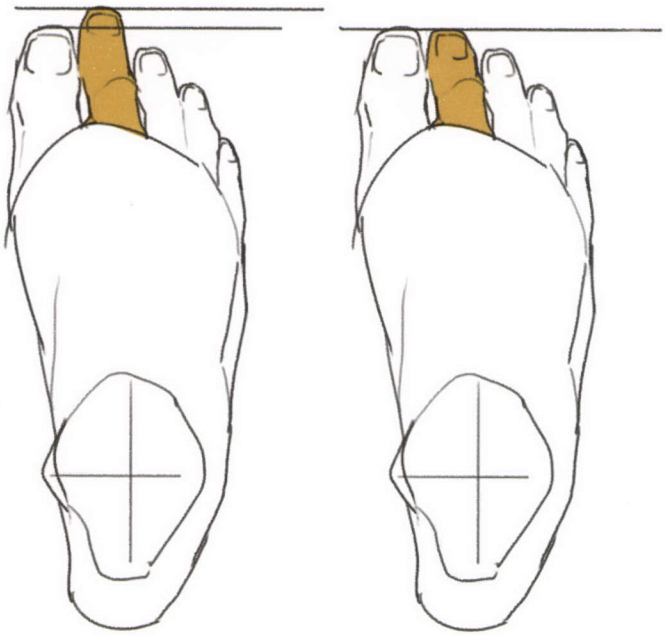
엄지발가락은 안쪽으로 살짝 꺾어 표현한다.

Express the big toe by bending it slightly inward.



사람에 따라 두 번째 발가락 길이에 조금씩 차이가 있다.

The length of the second toe varies depending on the person.

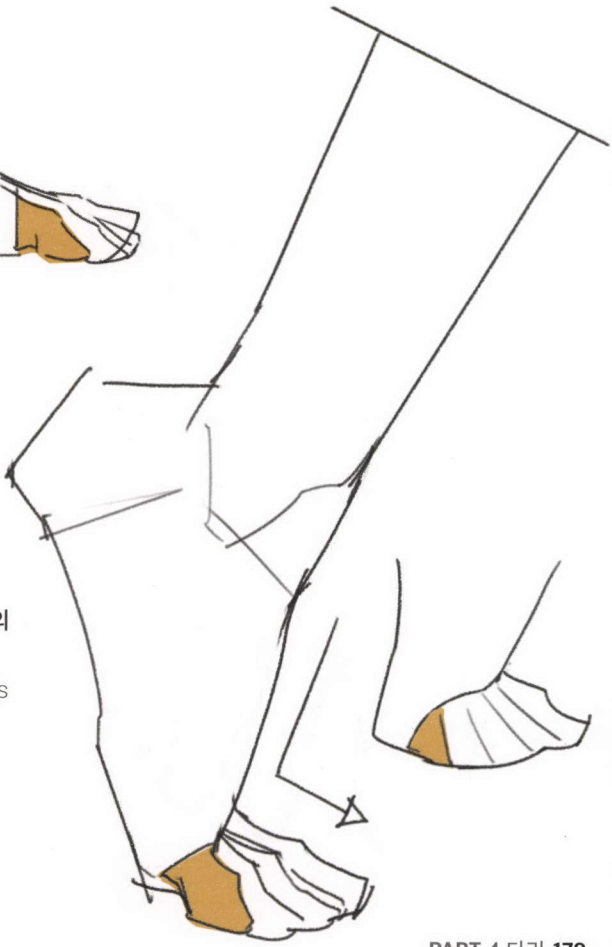


엄지 발가락부터 완만하게 짧아지게 그리는 것이 가장 예쁘게 보인다.

For some, reducing the length of each toe sequentially from the big toe looks best.

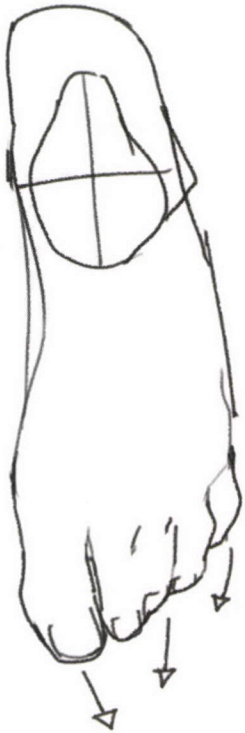
발가락이 꺾일 때 새끼발가락은 길이가 가장 짧아서 움직임이 적다.

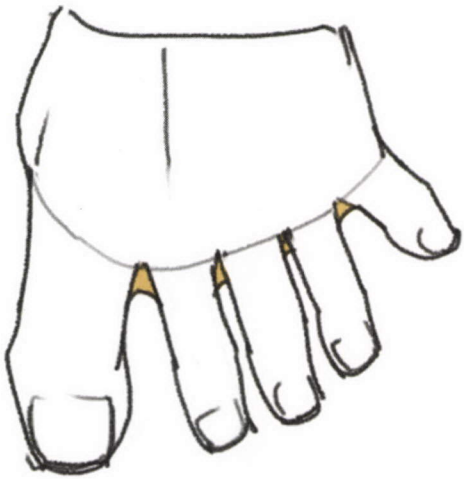
When the toes are bent, the little toe moves less because it is the shortest.



반대로, 엄지발가락은 길기 때문에 꺾인 동작의 표현은 엄지발가락으로 확실하게 표현한다.

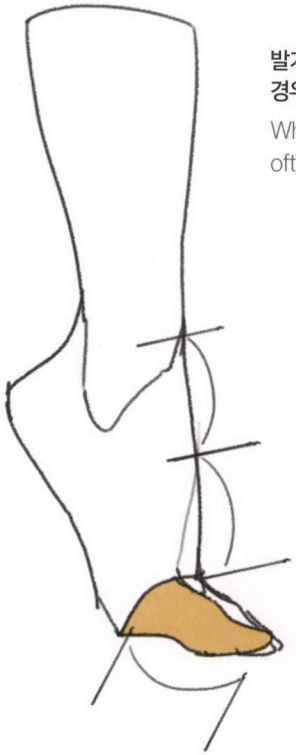
On the contrary, because the big toe is long, the bent motion is exaggerated.





발가락을 양옆으로 벌리면 엄지발가락은 앞을 보게 되고 새끼발가락은 바깥쪽을 보게 된다. 가운데 세 발가락은 잘 벌려지지 않는다.

When the toes are spread out on both sides, the big toe faces forward and the little toe faces outward. The middle three toes do not spread far.

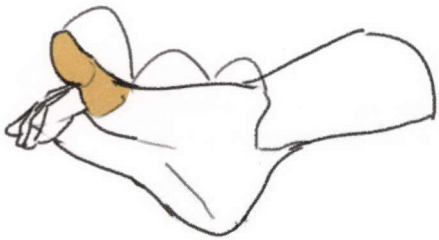


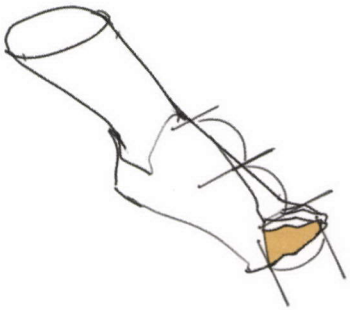
발가락이 꺾일 때 짧거나 길게 그리는 경우가 많이 생긴다.

When the toes are bent, they are often drawn short or long.

꺾이는 엄지발가락 길이는 대략 발등의 2분의 1 길이로 예측해 그리면 쉽다.

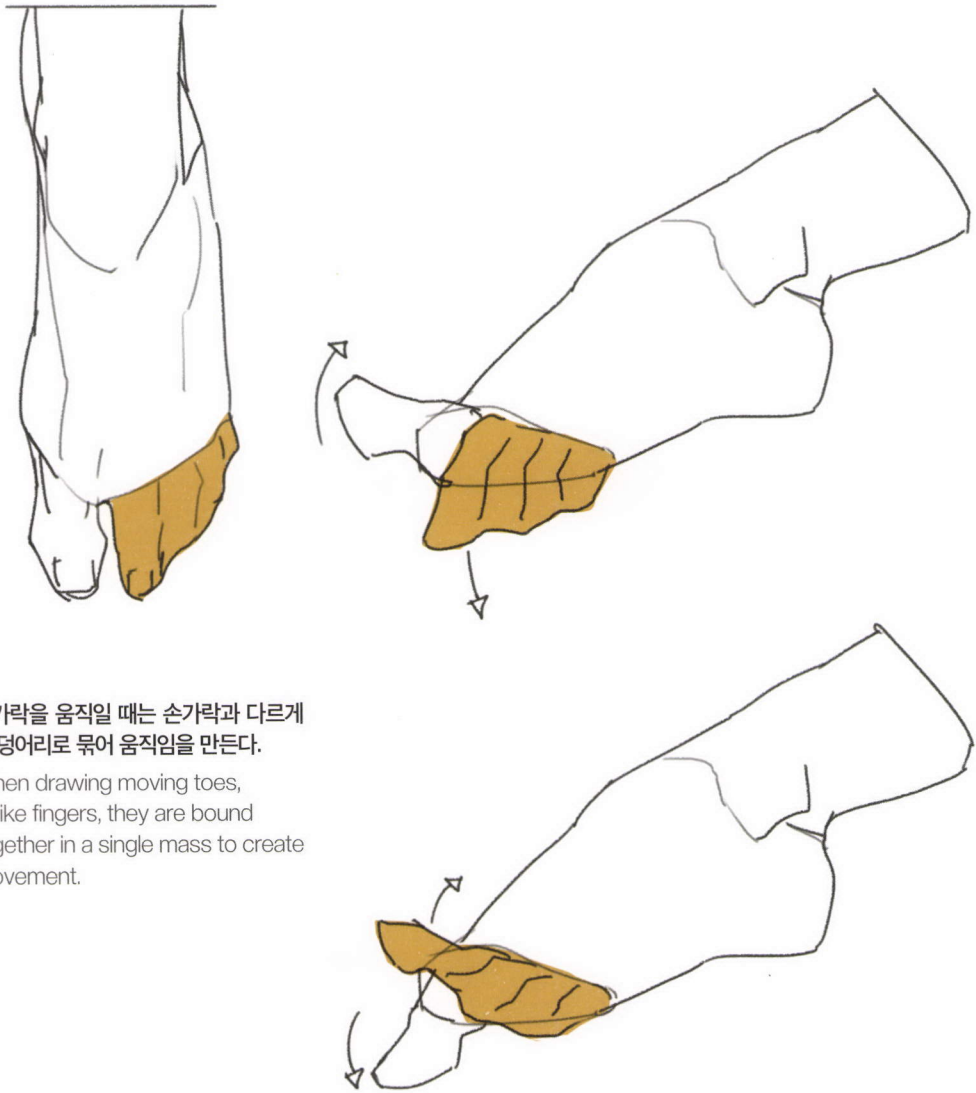
The length of the bent big toe is approximately one-half the length of the instep.





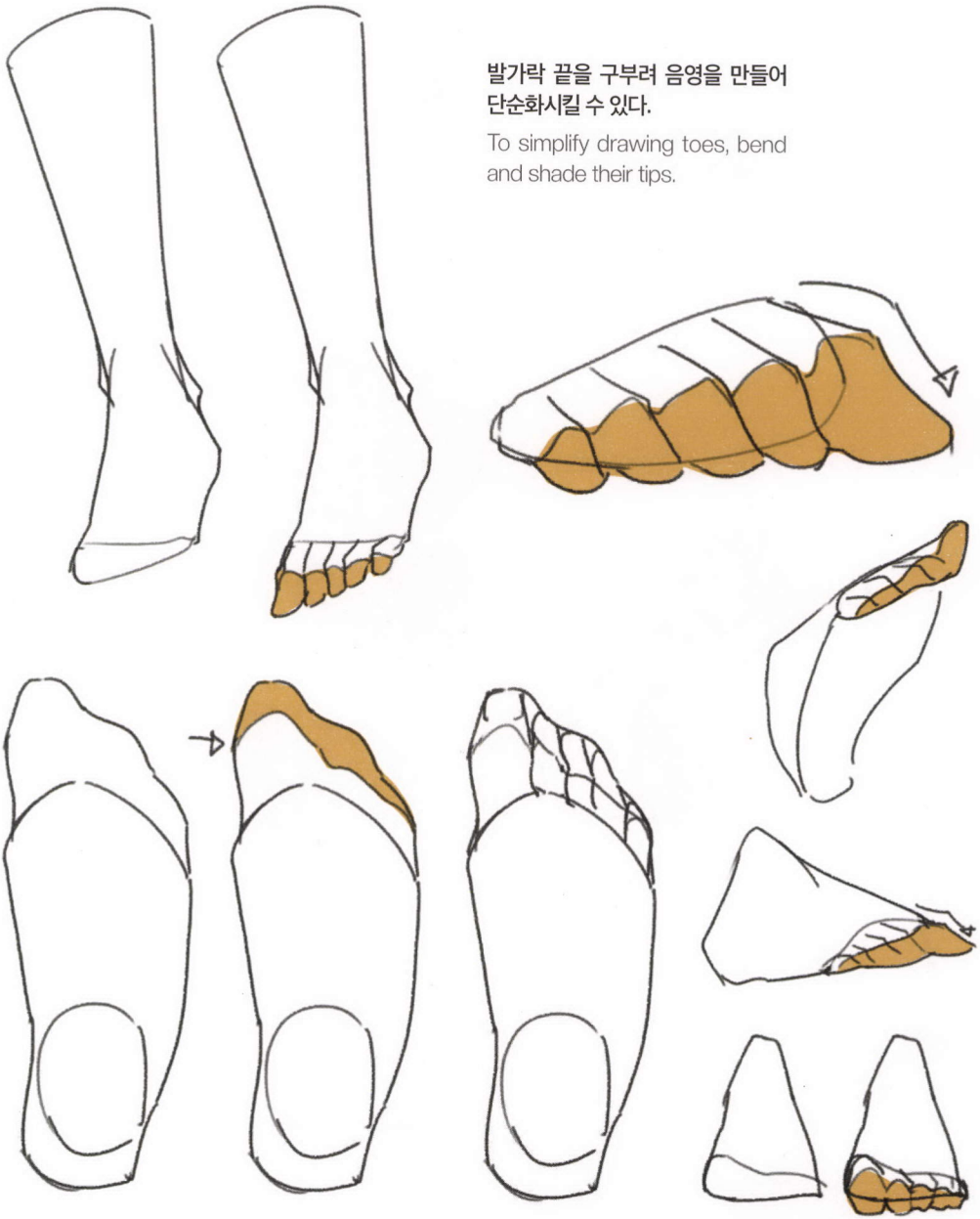
단, 정면으로 보거나 뒤에서 볼 경우 투시된 길이를 고려해야 한다.

However, if the foot is viewed from the front or from the back, the length of the big toe should be drawn to reflect the perspective.



발가락을 움직일 때는 손가락과 다르게 한 덩어리로 묶어 움직임을 만든다.

When drawing moving toes, unlike fingers, they are bound together in a single mass to create movement.

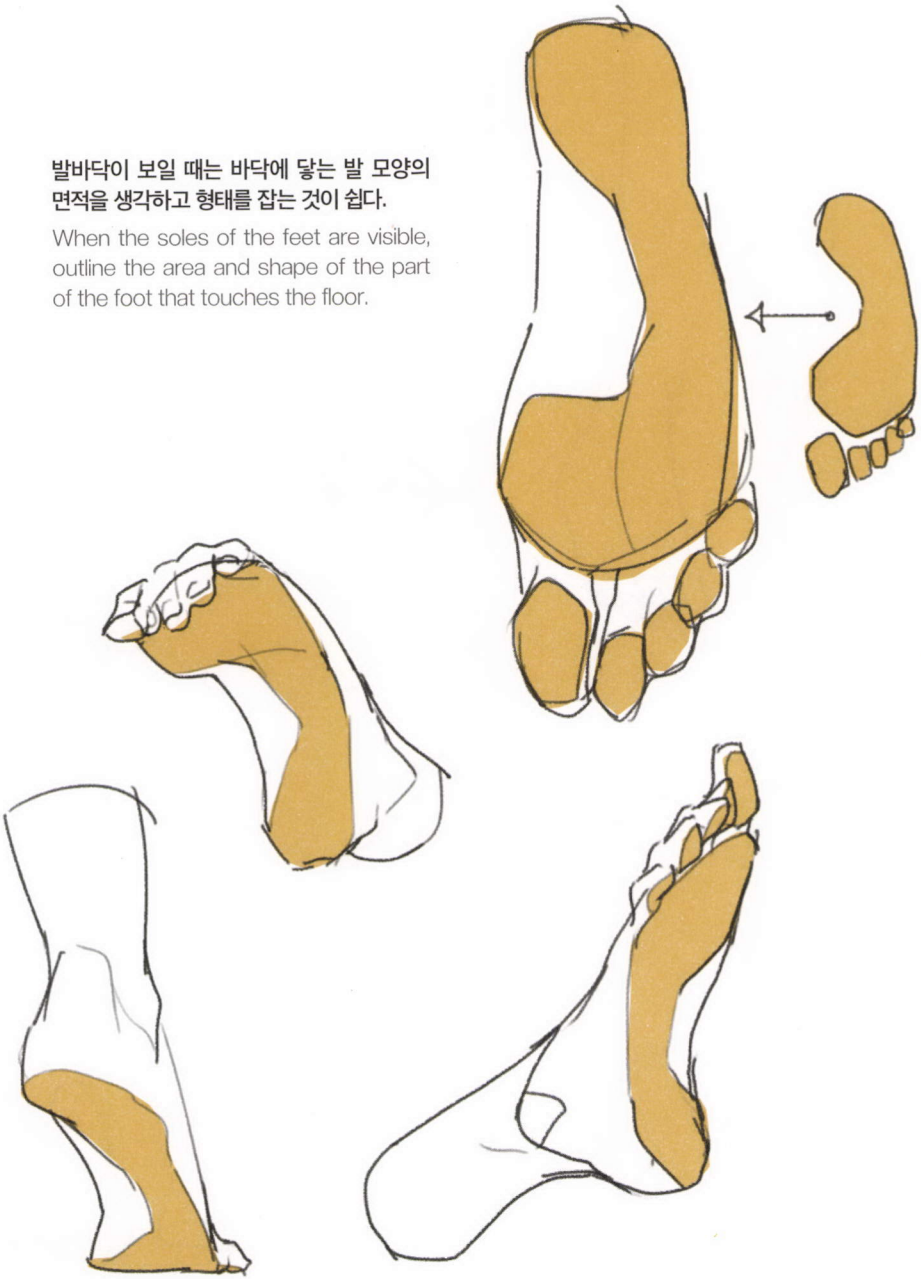


발가락 끝을 구부려 음영을 만들어 단순화시킬 수 있다.

To simplify drawing toes, bend and shade their tips.

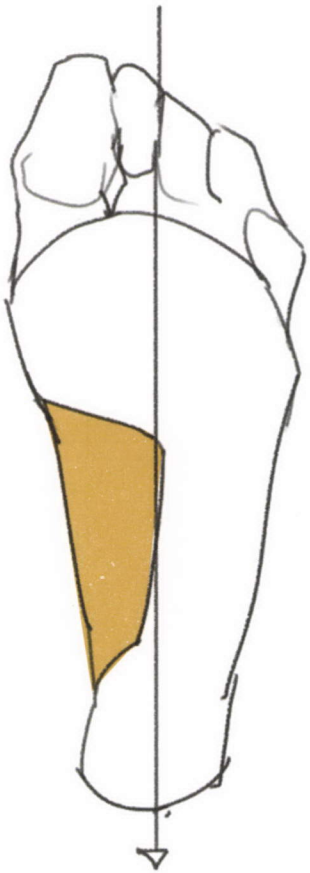
발바닥이 보일 때는 바닥에 닿는 발 모양의 면적을 생각하고 형태를 잡는 것이 쉽다.

When the soles of the feet are visible, outline the area and shape of the part of the foot that touches the floor.



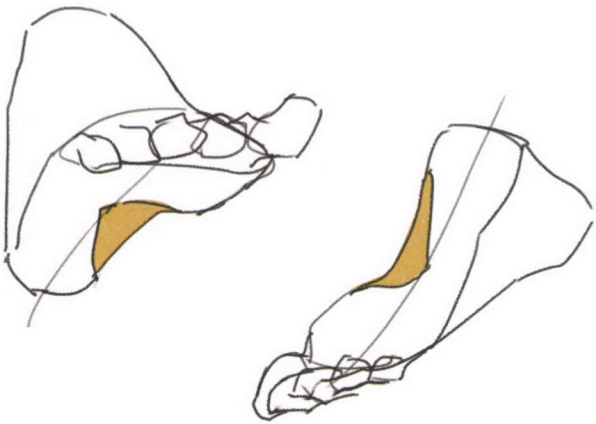
발가락을 오므리면 발바닥에 가로결 주름이 생긴다.

When the toes are closed, horizontal wrinkles appear on the soles of the feet.



엄지발가락 쪽 발바닥에 살짝 들어간 삼각형 형태의 공간을 만들어 주면 발바닥에 입체감이 생긴다.

To create a three-dimensional effect on the sole, draw a triangular space towards the center of the foot on the big toe side of the sole.

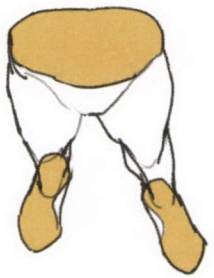


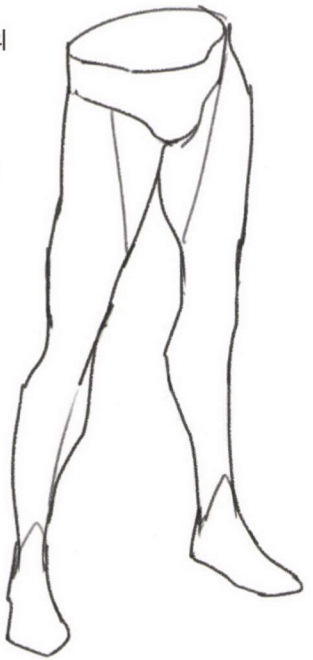
뒤로 빠진 발을 표현할 때는 발등과 발목의 흐름은 펴주고, 발가락이 있는 발바닥 끝을 살짝 드러낸다.

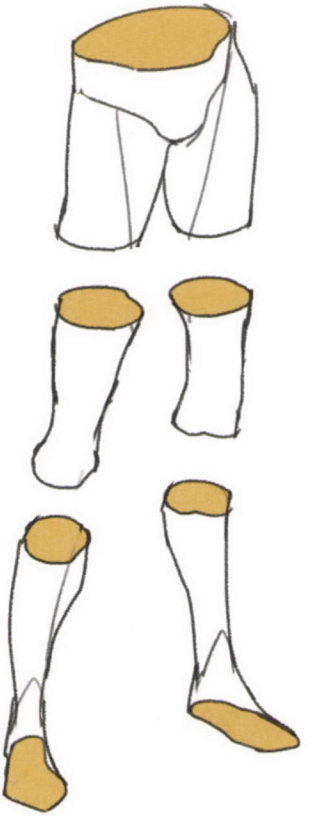
When expressing the foot tilted backward, straighten the flow of the top of the foot and the ankle, and slightly reveal the tip of the sole where the toes are located.

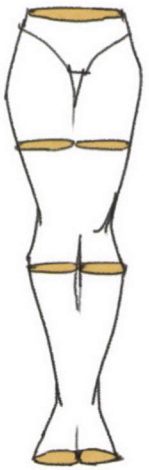
서 있는 다리를 그릴 때 각 부위 단면의 각도를 일치시키면 통일감이 생긴다.

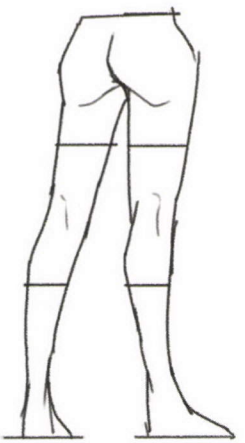
When drawing the legs in a standing position, matching the cross-sectional angle of each part creates a sense of unity.









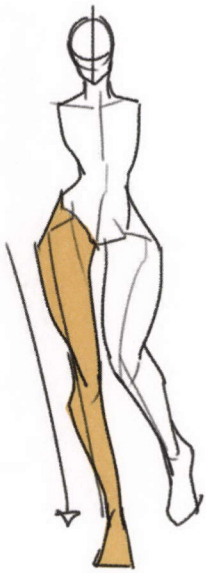


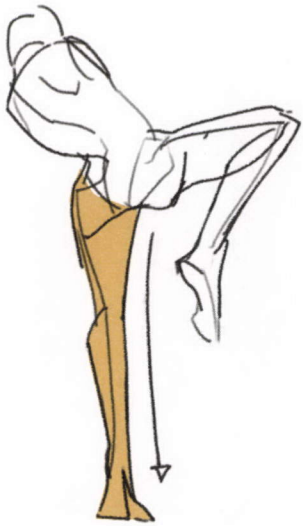
단, 다리의 움직임이 생기면 단면의 각도도 바뀐다.

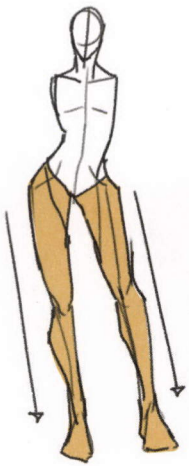
However, the angle of the cross section also changes when there is movement in the legs.

동세가 들어간 자세에서 안정적으로 중심을 잡을 때 한쪽 다리를 곧게 펴 주면 흐름이 좋다.

To create a stable posture in motion, keep the anchor leg straight.

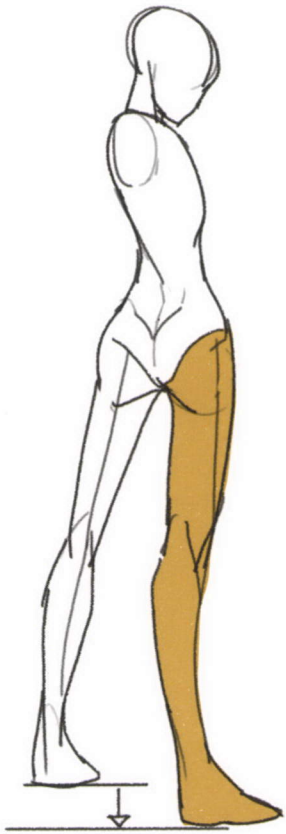






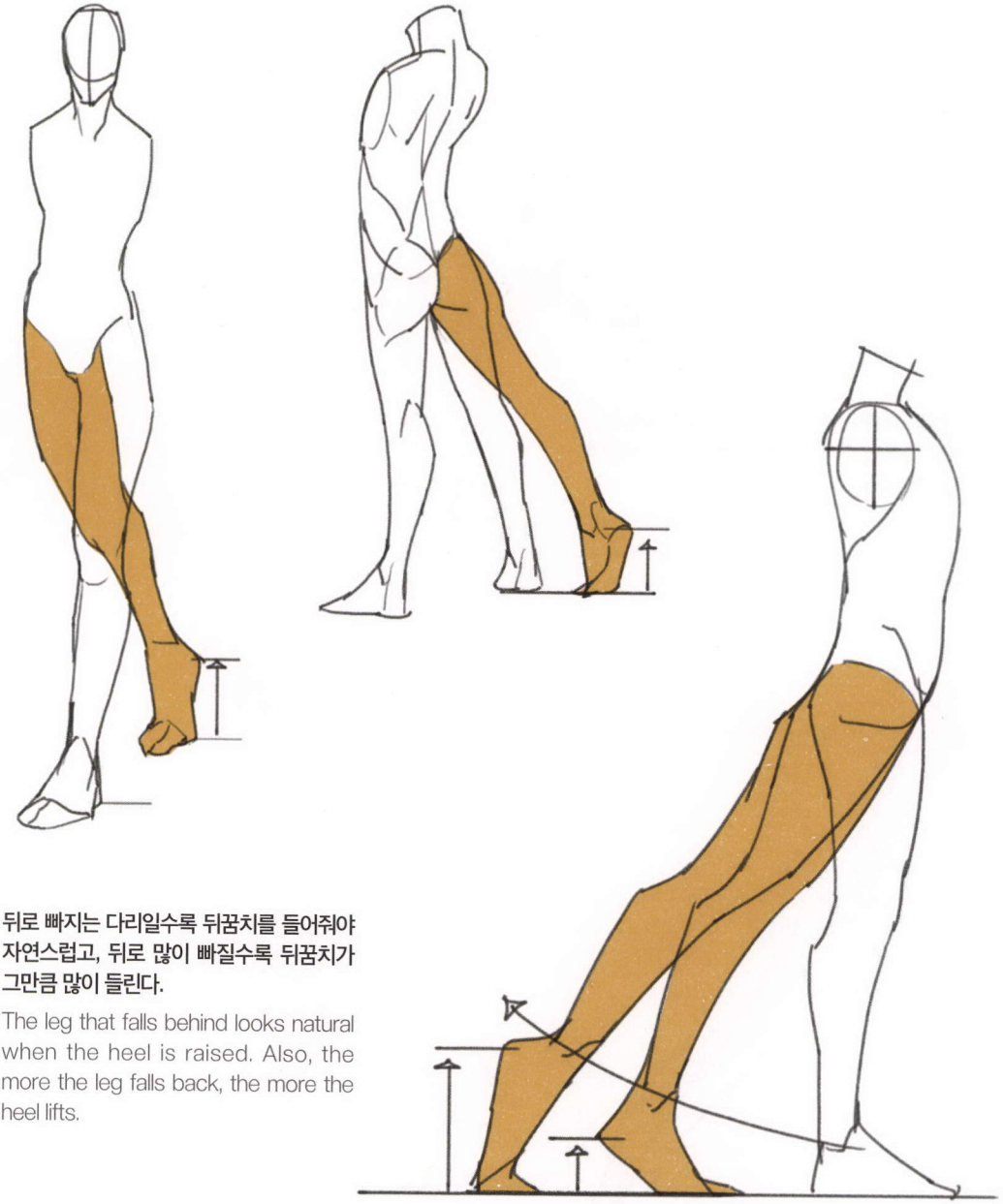
양쪽 다리를 모두 곧게 펴면 더 안정적이지만 자칫 경직되어 보일 수 있다.

When both legs are straight, the character may seem stable but also rigid.



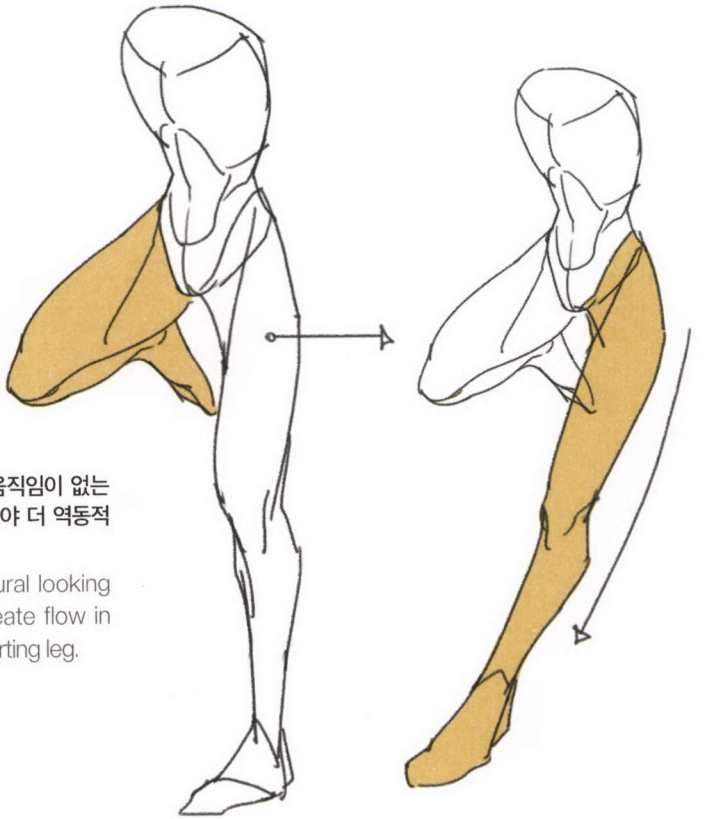
지면을 딛고 선 자세에서 화면과 가까운 발의 위치를 조금 아래로 내려 잡아 주면 자연스러운 투시가 만들어진다.

In a standing position on the ground, a natural perspective is created by setting the position of the foot which is closer to the screen slightly lower than the other foot.



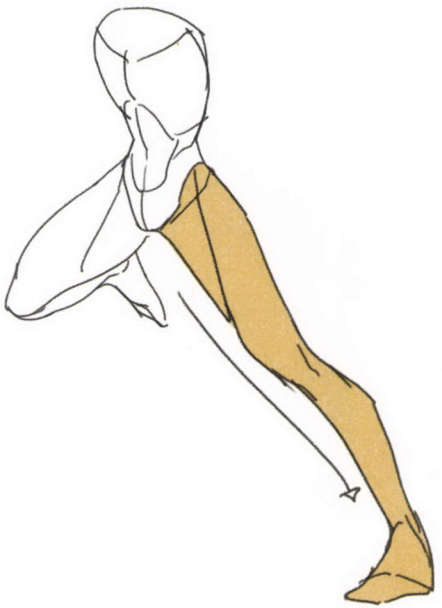
뒤로 빠지는 다리일수록 뒤꿈치를 들어줘야 자연스럽고, 뒤로 많이 빠질수록 뒤꿈치가 그만큼 많이 들린다.

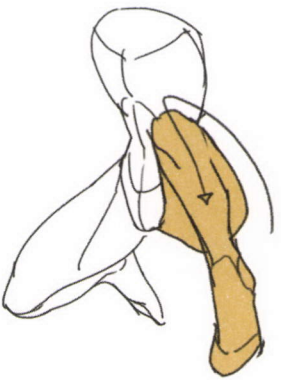
The leg that falls behind looks natural when the heel is raised. Also, the more the leg falls back, the more the heel lifts.

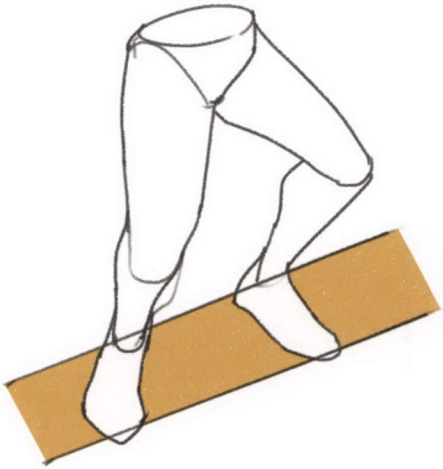


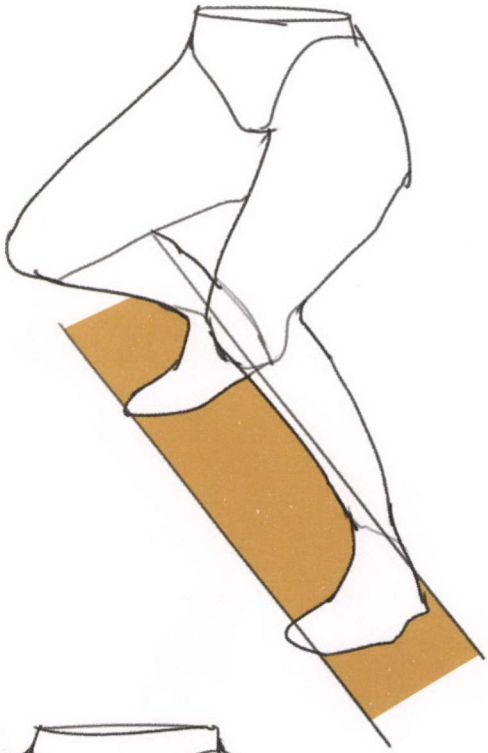
다리를 한쪽만 움직이기보다는 움직임이 없는 다른 한쪽의 다리 역시 흐름을 줘야 더 역동적이고 움직임이 살아난다.

To create dynamic and natural looking movement, you need to create flow in both legs including the supporting leg.



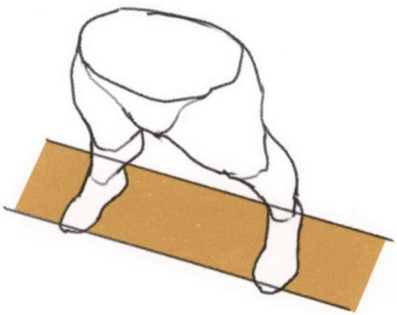


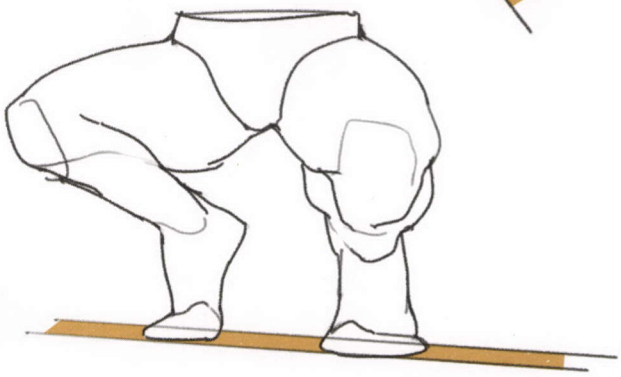




양 발끝의 각도를 맞춰보면 딛고 있는 지면의 각도를 알 수 있다.

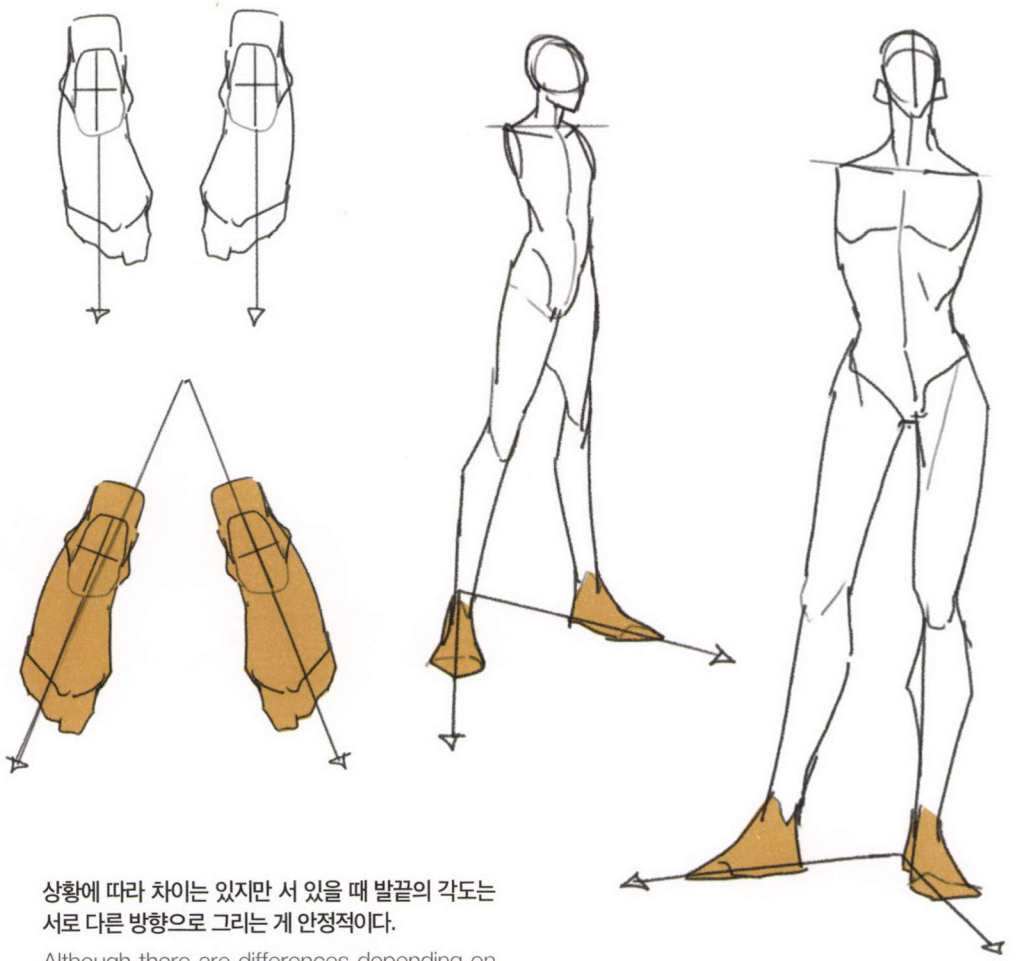
By looking at the angle of the ends of both feet, you can see the angle of the ground where the feet are resting.





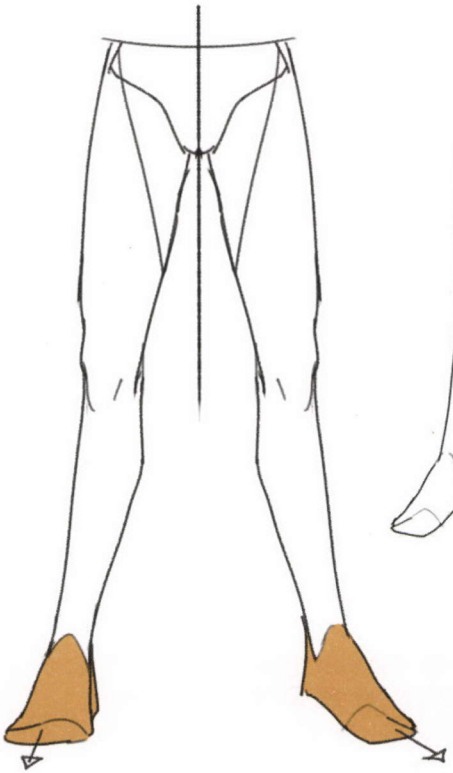
물론 지면과 떨어진 발이라면 변수가 생긴다.

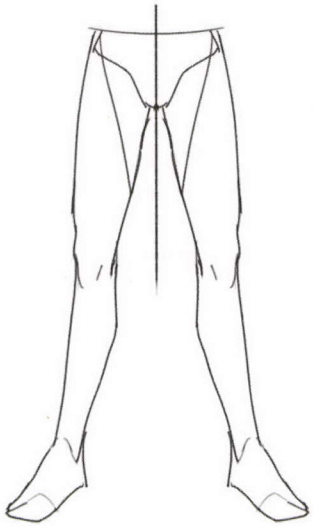
Of course, if the foot is off the ground, this changes.

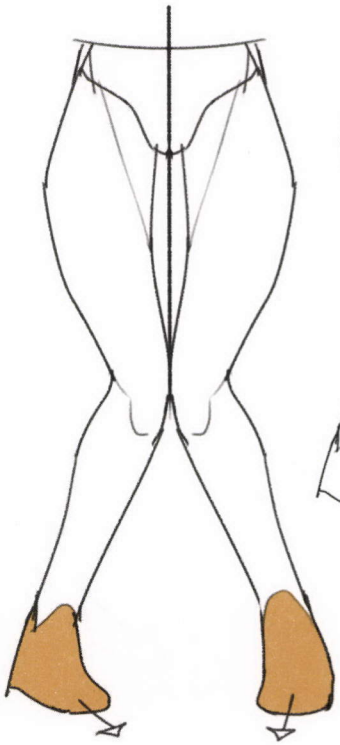


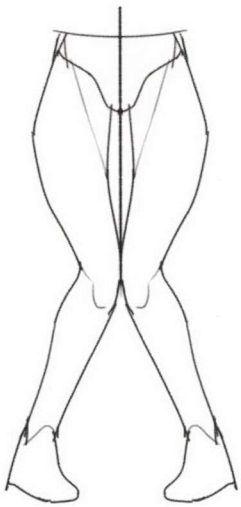
상황에 따라 차이는 있지만 서 있을 때 발끝의 각도는 서로 다른 방향으로 그리는 게 안정적이다.

Although there are differences depending on the situation, a stable posture can be created by drawing the angles of the toes in different directions when standing.







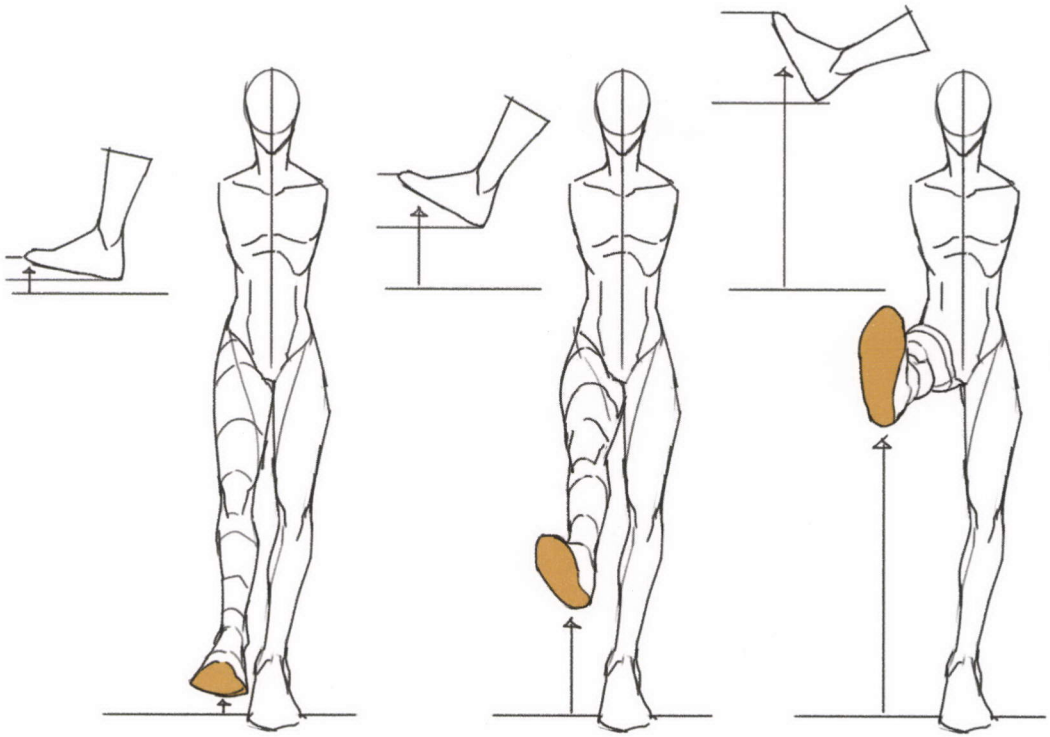


서 있는 포즈에서 딛고 있는 양쪽 발의 각도는 서로 같지 않게, 조금은 다른 각도로 만들어 주는 게 그림을 더 자연스럽게 한다.

In a standing position, it is more natural to make the angle of both feet on the ground slightly different.

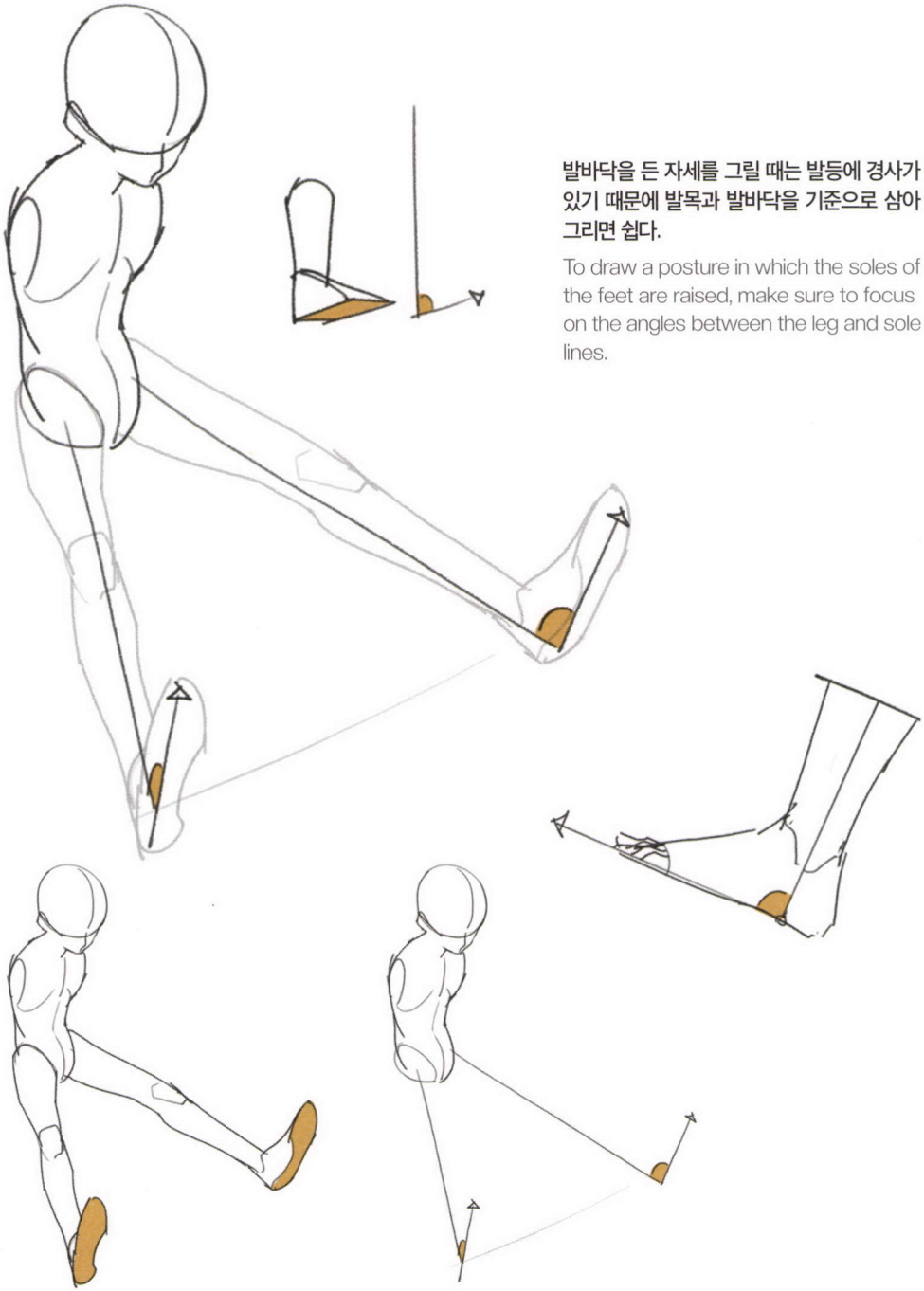
상체를 역동적으로 지탱하는 느낌을 주려면 뒤로 향한 발의 뒤꿈치를 들어 주는 게 효과적이다.

To create the appearance of supporting the upper body dynamically, lift the heel of the foot that is facing backwards.



다리를 올려 발바닥을 보이게 할 경우 지면과 다리의 거리가 멀어질수록 발바닥을 많이 보이게 해준다.

When raising the legs to make the soles of the feet visible, the further the distance between the ground and the legs, the more the soles of the feet are visible.

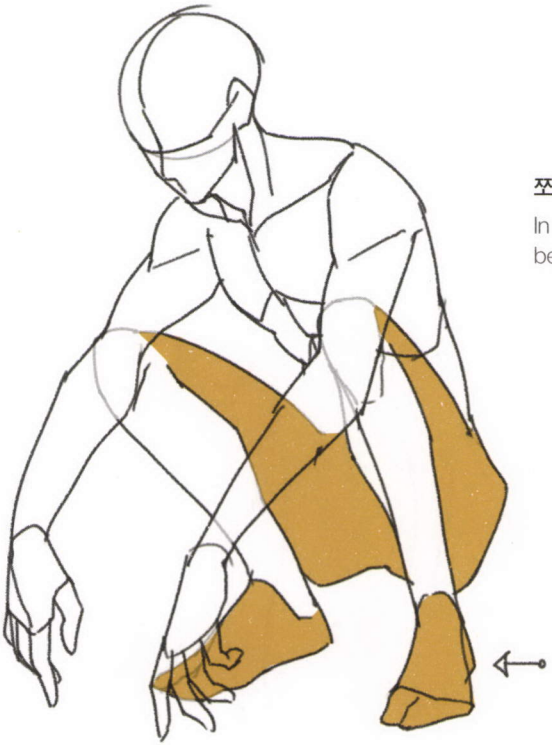


발바닥을 든 자세를 그릴 때는 발등에 경사가 있기 때문에 발목과 발바닥을 기준으로 삼아 그리면 쉽다.

To draw a posture in which the soles of the feet are raised, make sure to focus on the angles between the leg and sole lines.

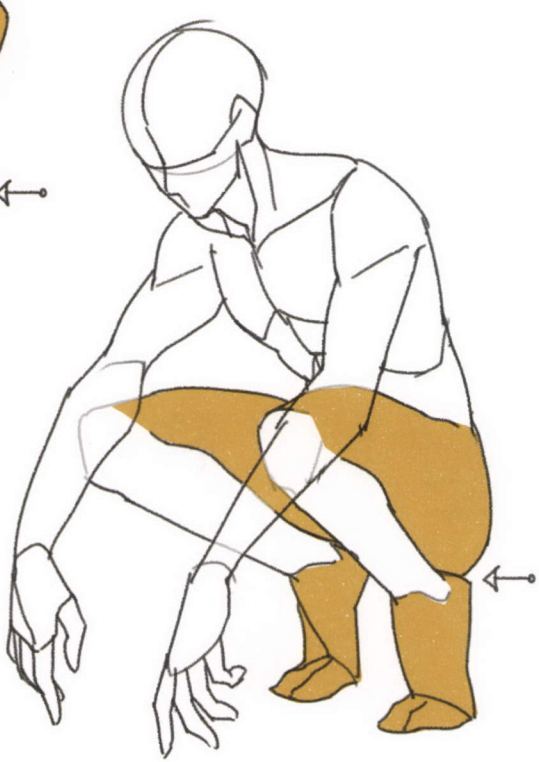
발목을 꺾어 정강이와 발등의 각도를 수직으로 만들면 공중에 뜨거나 속도감을 보여 주기에 좋다.

In order to create the appearance of the foot floating in the air or in motion, make the angle between the shin and the instep vertical by bending the ankle.



쪼그려 앉은 자세에서는 등이 굽는다.

In a squatting posture, the back bends.

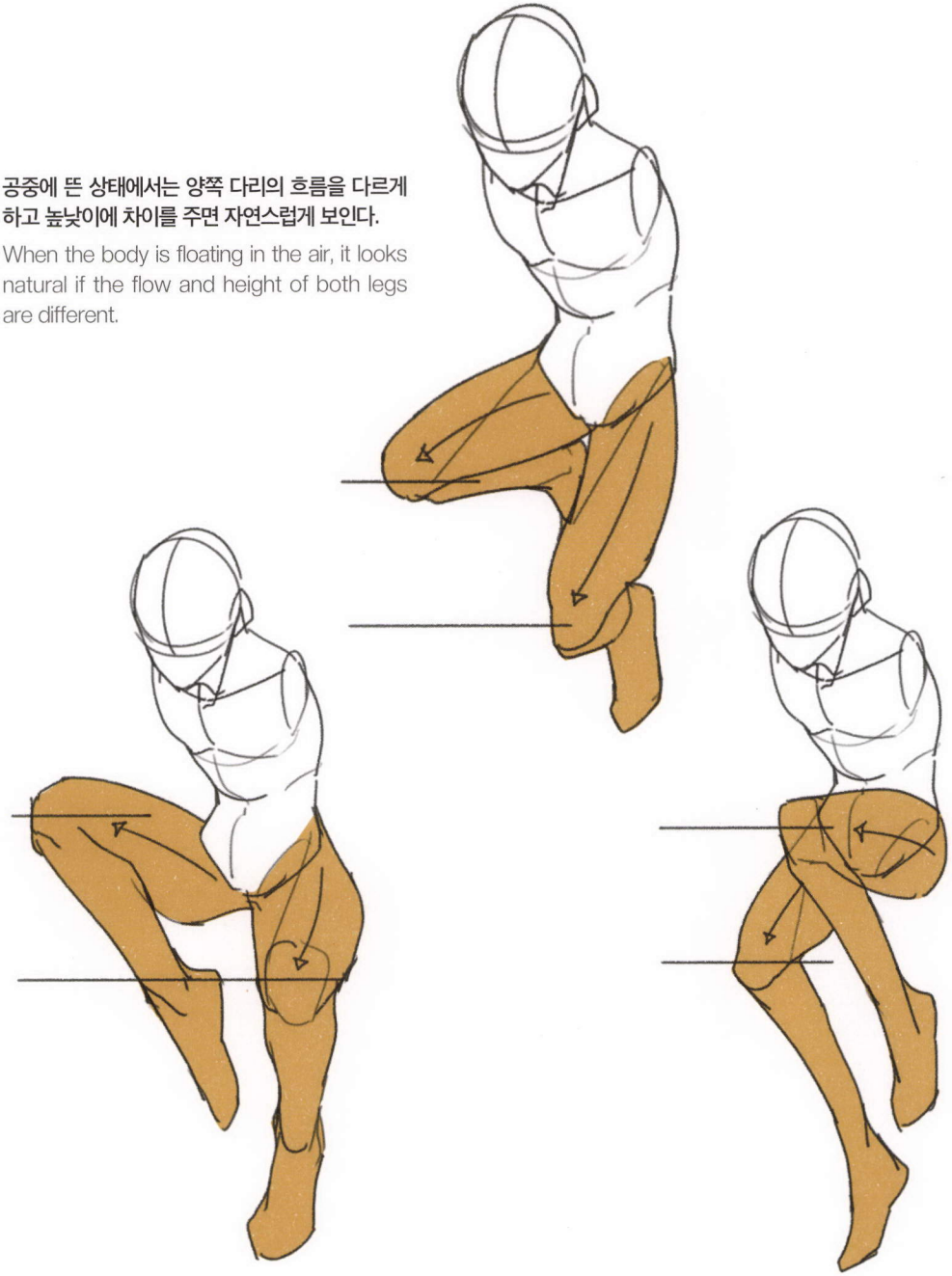


허벅지가 올라가면 발바닥 전체가 지면에 닿고, 허벅지가 지면과 수평이면 발 뒤꿈치가 들려 엉덩이에 닿는다.

If you draw the thighs pointing upwards, the soles of the feet should be flat to the floor. If you draw the thighs on a level, the heels of the feet should be lifted touching the hip.

공중에 뜬 상태에서는 양쪽 다리의 흐름을 다르게 하고 높낮이에 차이를 주면 자연스럽게 보인다.

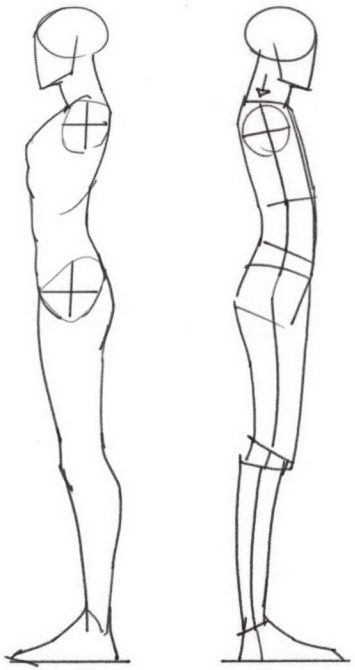
When the body is floating in the air, it looks natural if the flow and height of both legs are different.



포인트 캐릭터 드로잉

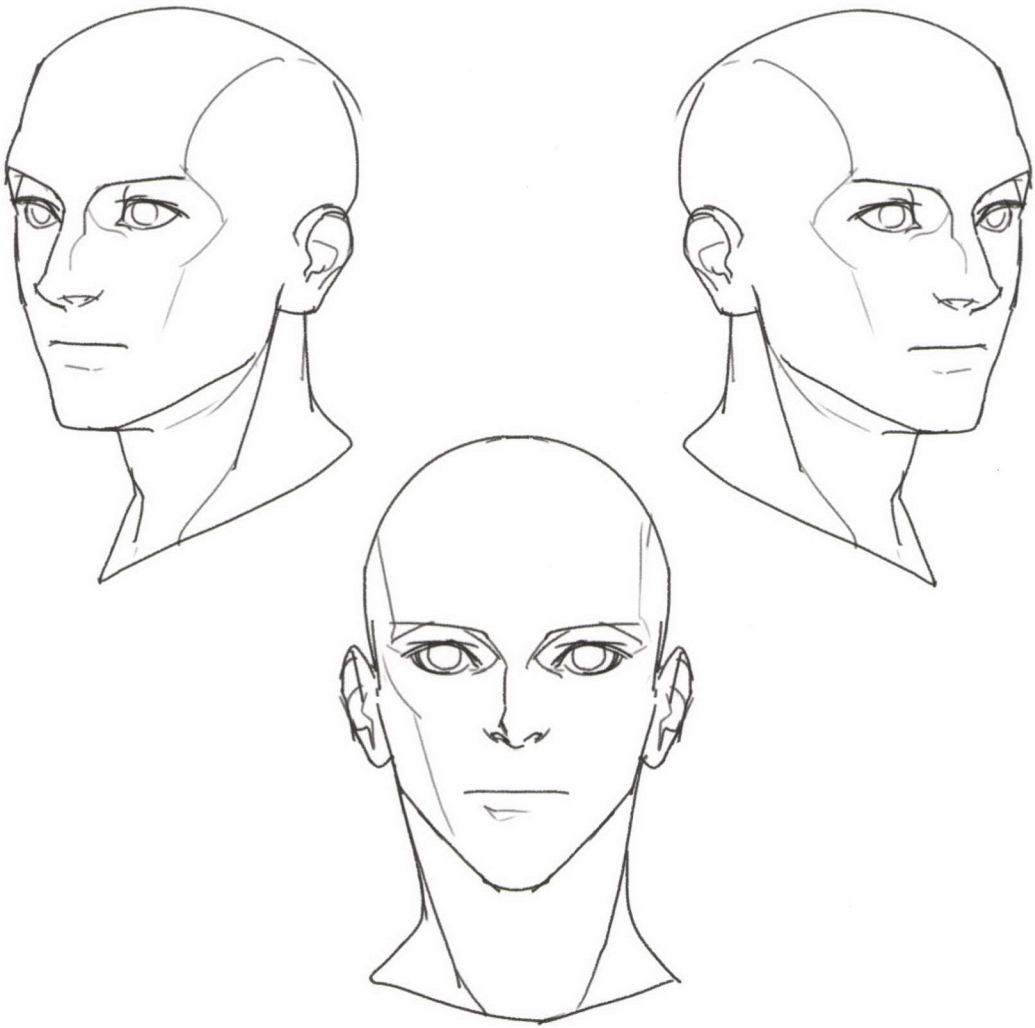
Part 5 도감

illustrations:
face/body drawing reference guide



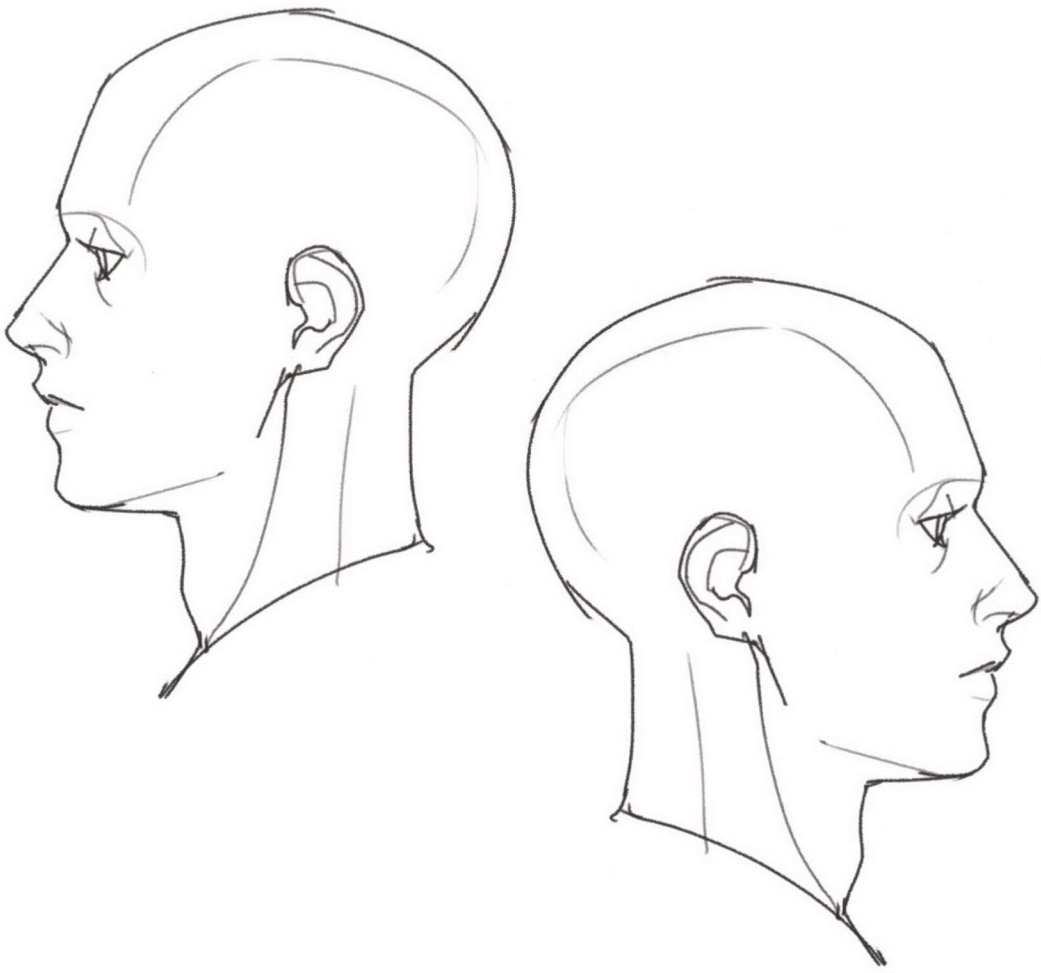
얼굴 정면, 반측면 좌/우

Face front, 3/4 view, left/right



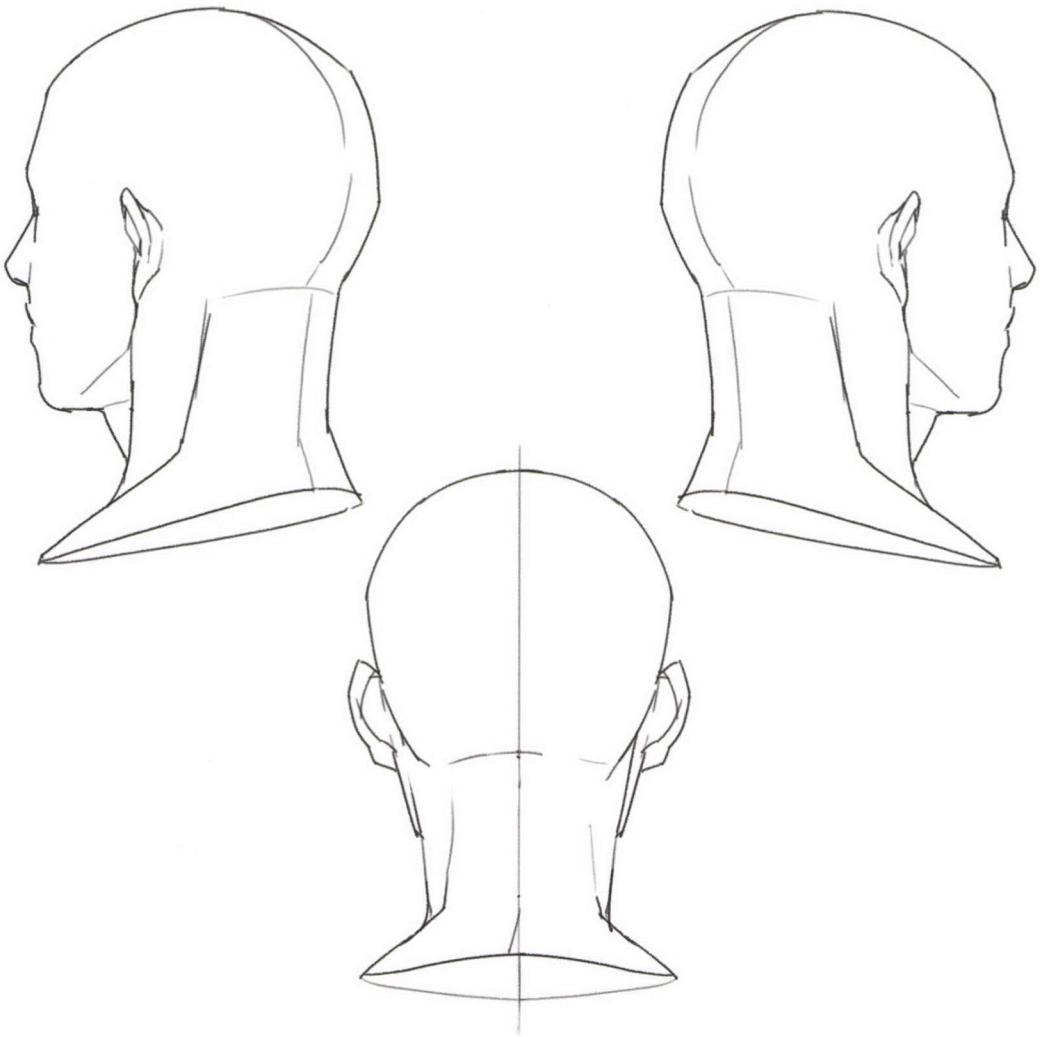
얼굴 측면 좌/우

Face side, left/right



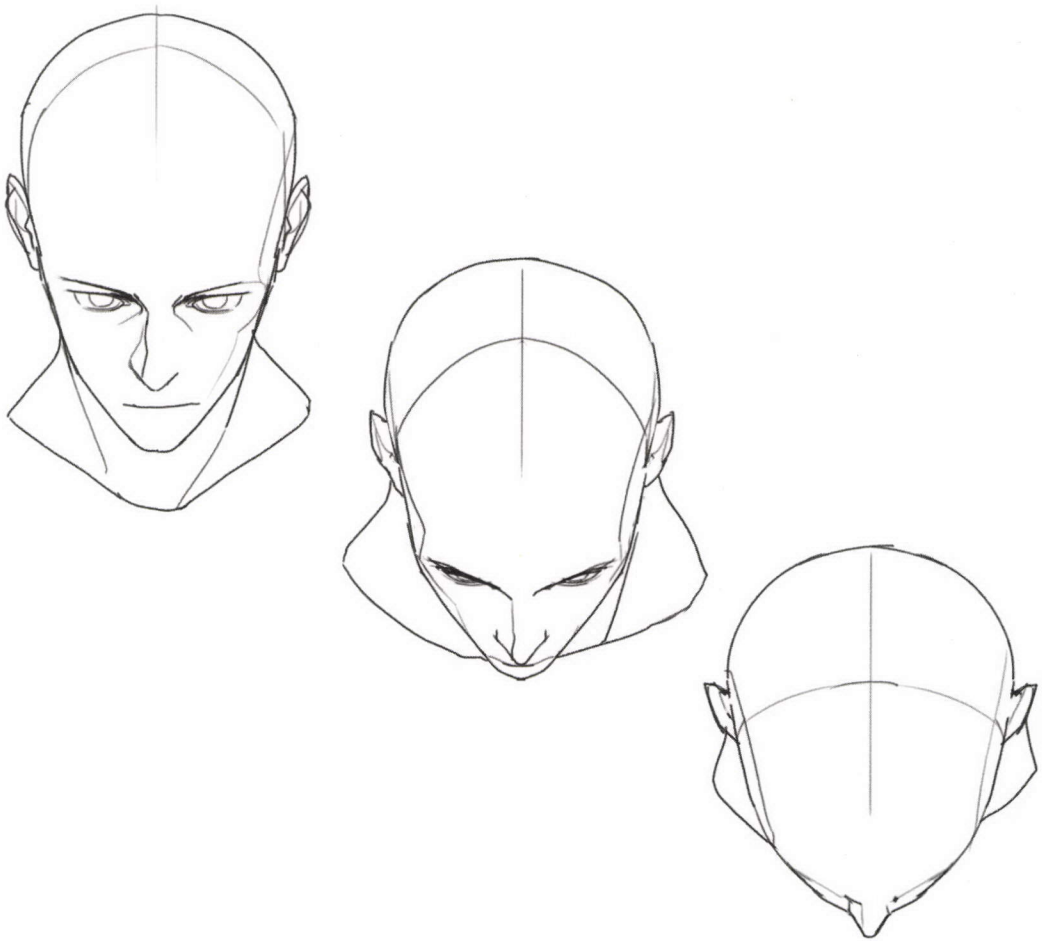
얼굴 후면, 반측면 좌/우

Face back, 3/4 view, left/right



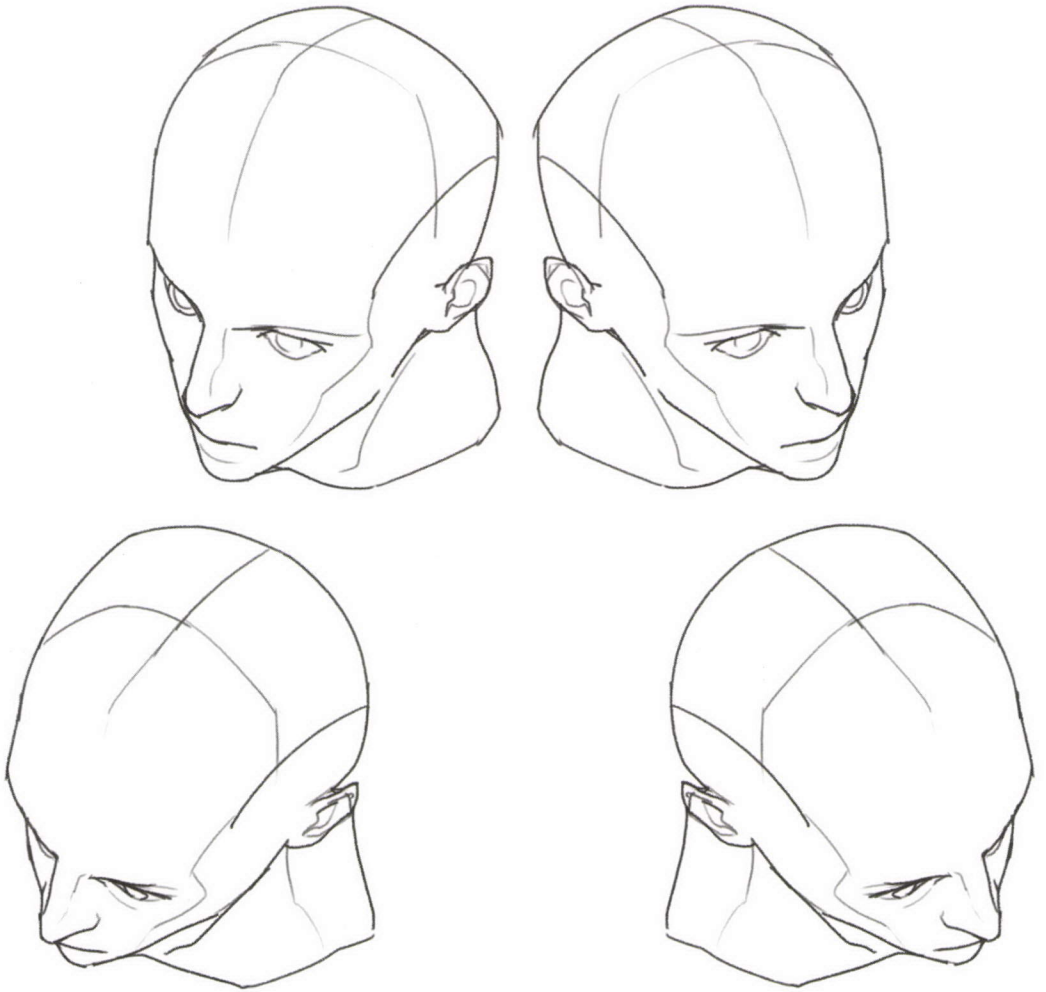
얼굴 정면 하이 앵글

Face front, high angle



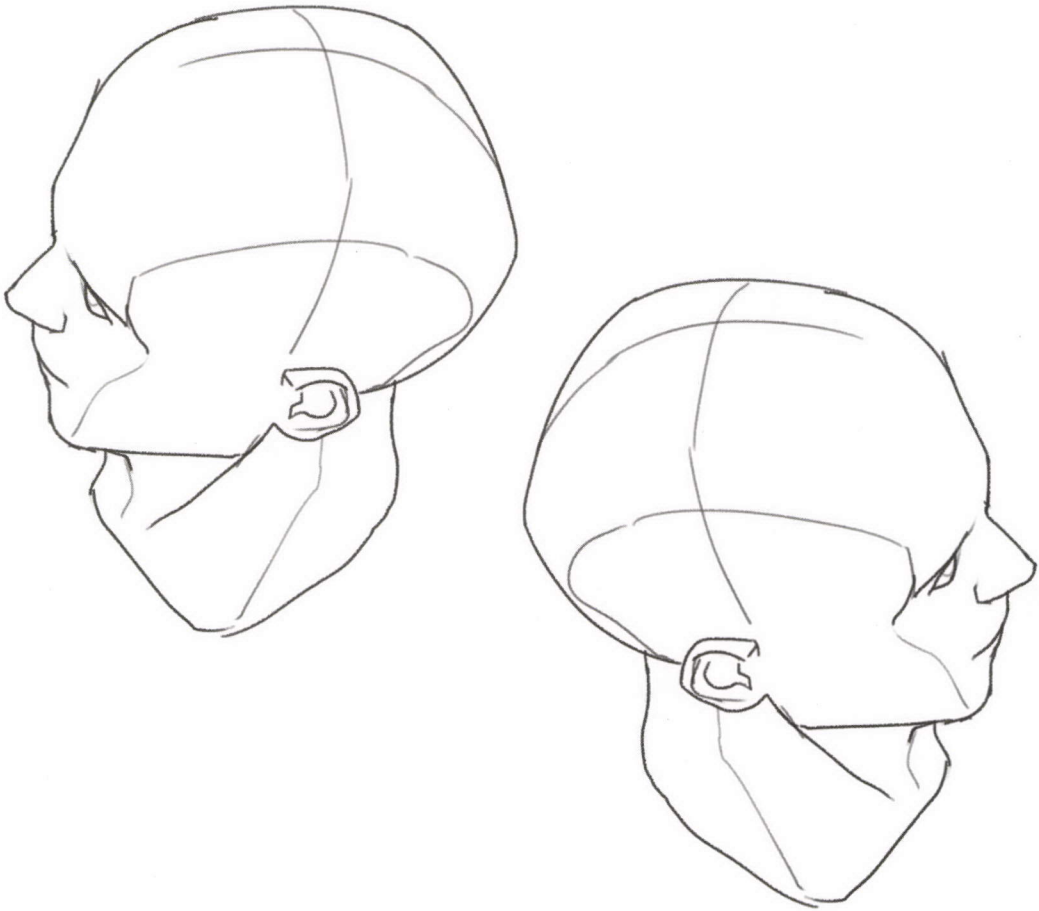
얼굴 반측면 하이 앵글 좌/우

Face 3/4 view, high angle, left/right



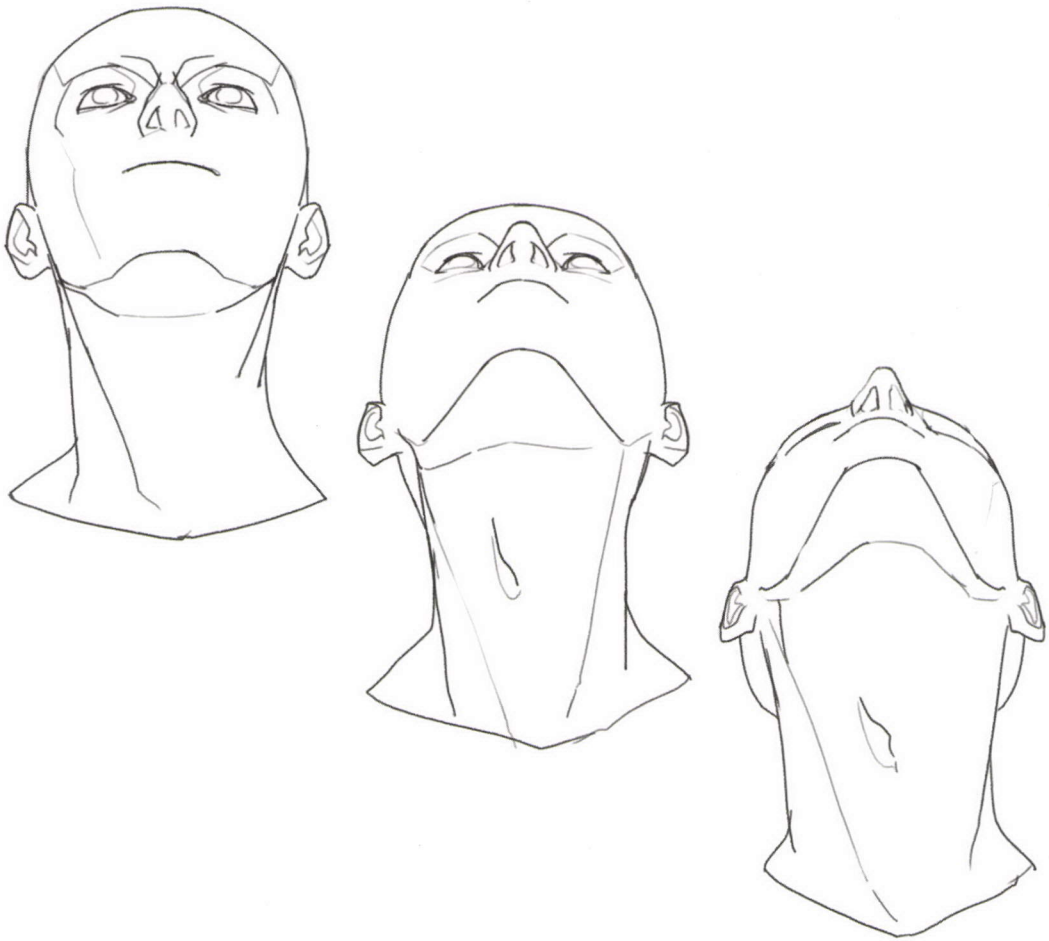
얼굴 측면 하이 앵글 좌/우

Face side, high angle, left/right



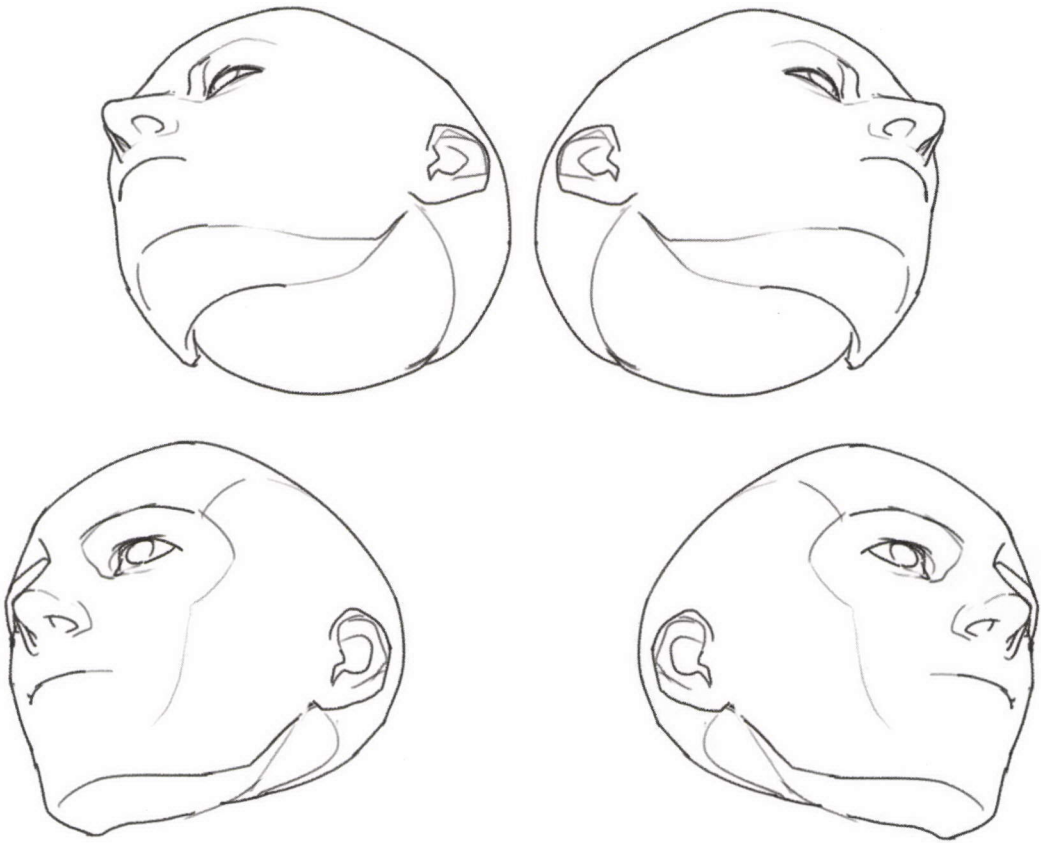
얼굴 정면 로우 앵글

Face front, low angle



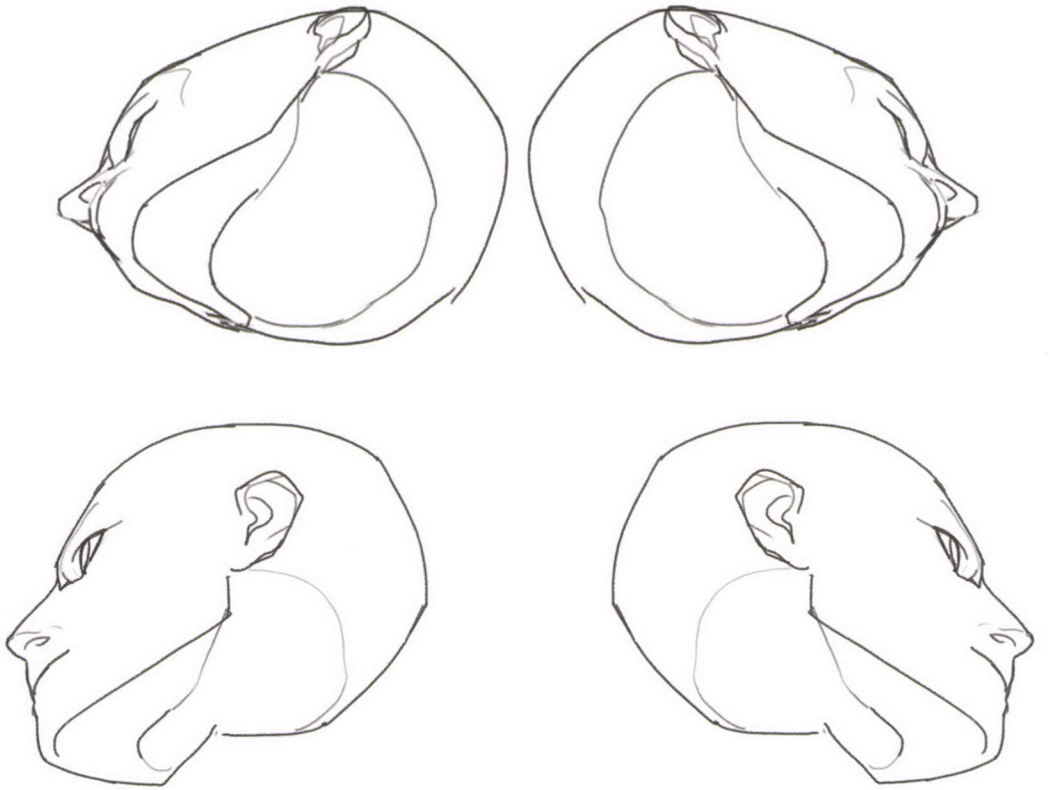
얼굴 반측면 로우 앵글 좌/우

Face 3/4 view, low angle, left/right



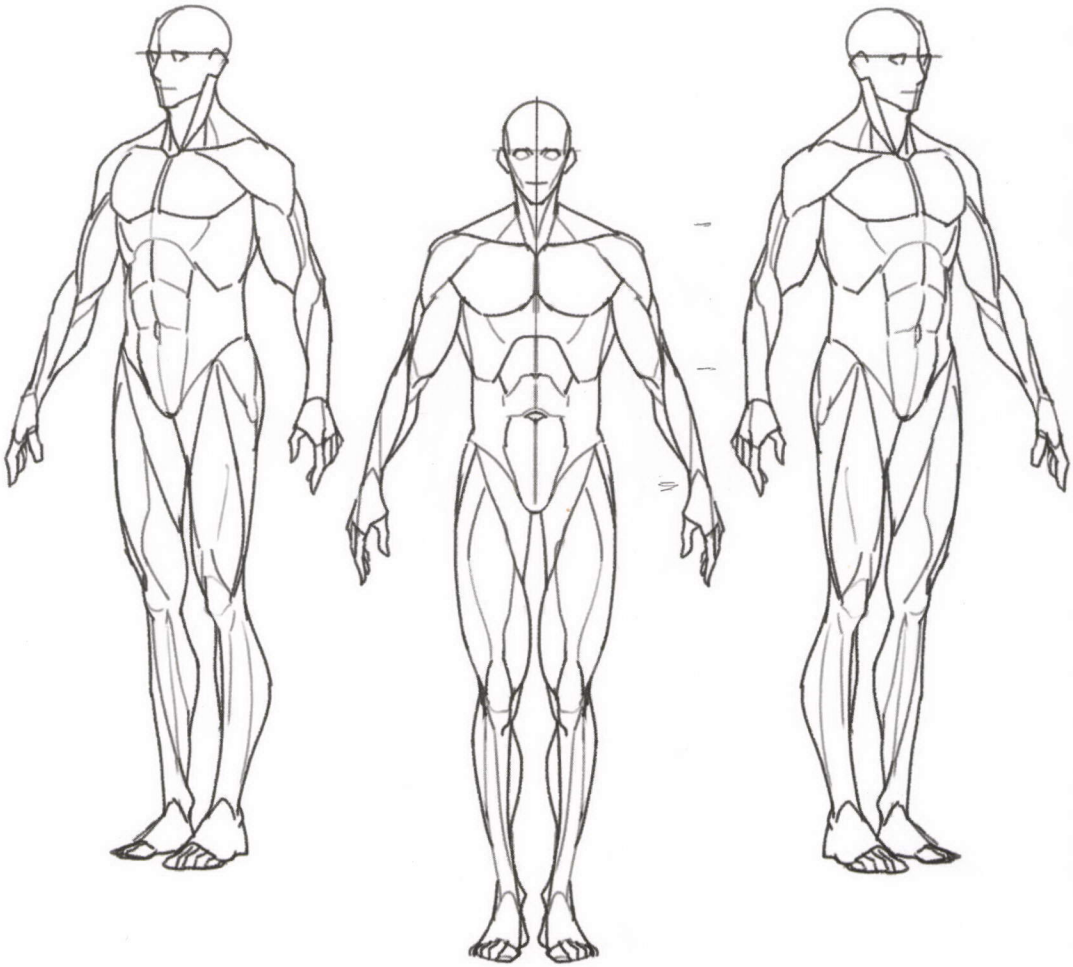
얼굴 측면 로우 앵글 좌/우

Face side, low angle, left/right



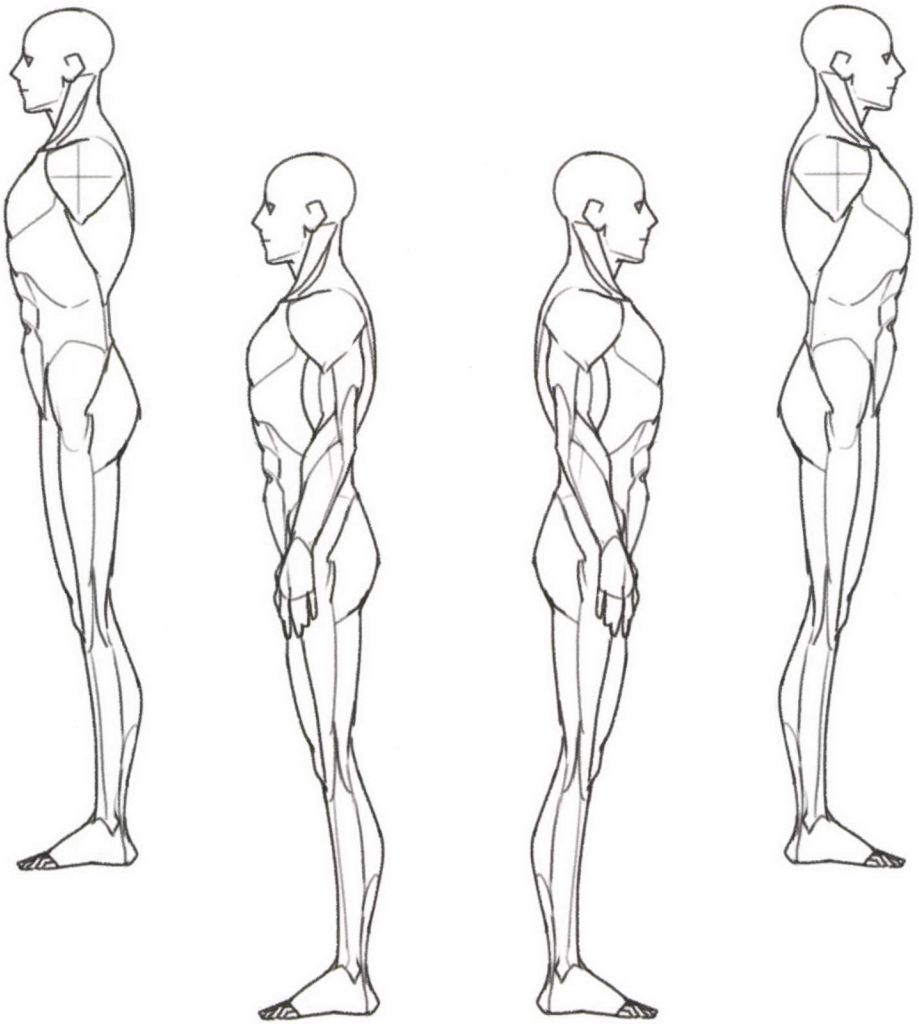
인체 정면, 반측면 좌/우

Human body front, 3/4 view, left/right



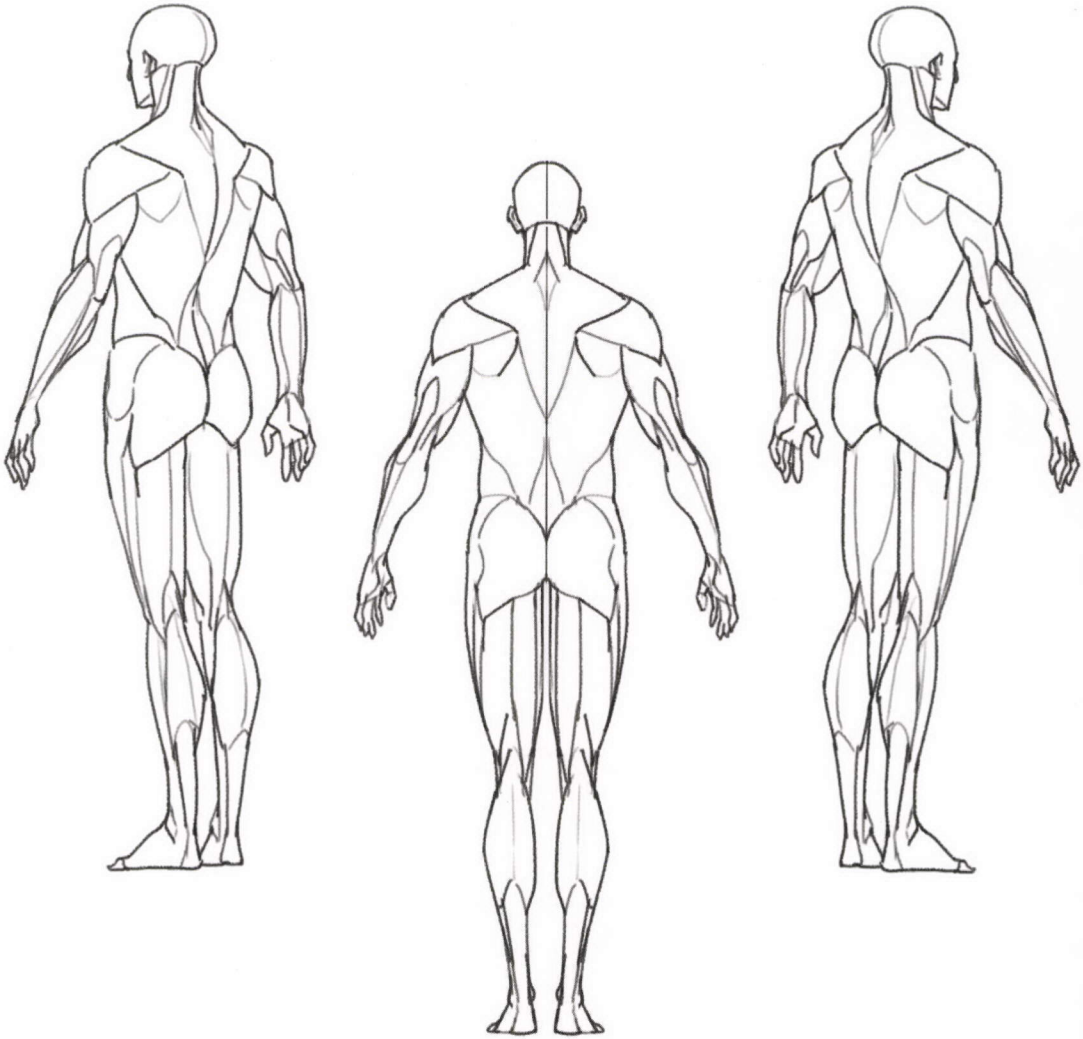
인체 측면 좌/우

Human body side, left/right



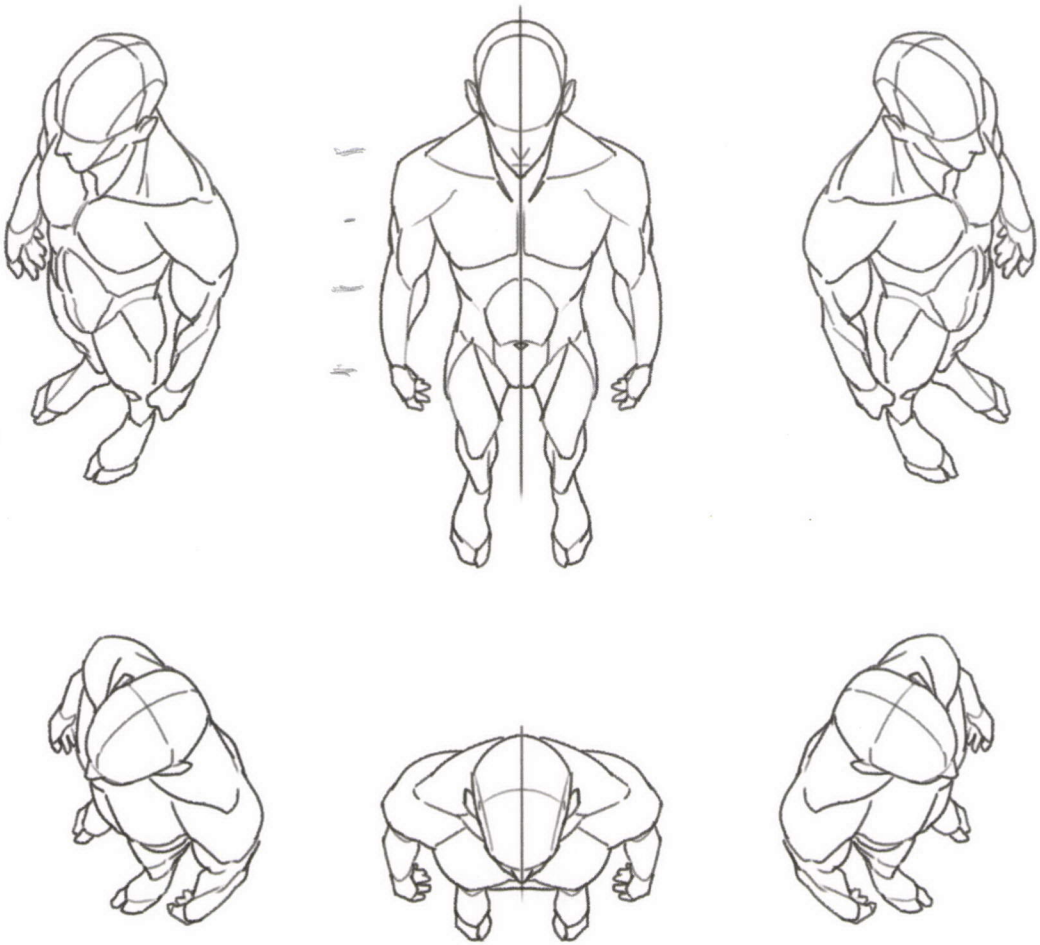
인체 후면, 반측면 좌/우

Human body back, 3/4 view, left/right



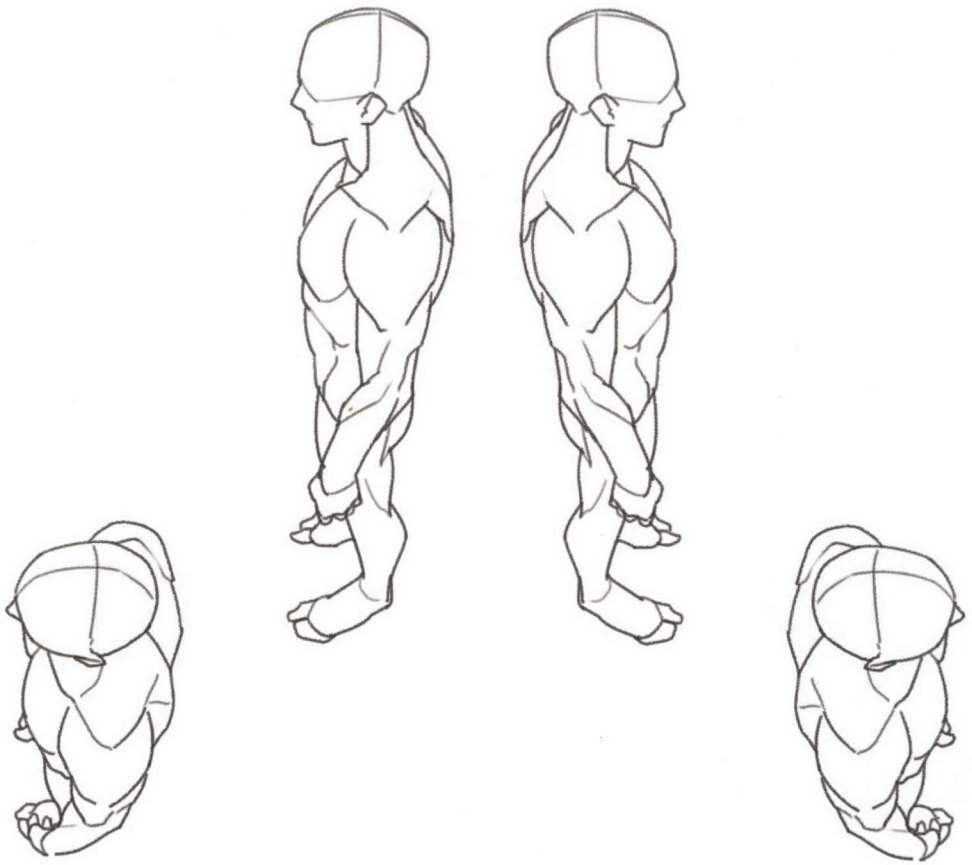
인체 정면, 반측면 하이 앵글 좌/우

Human body front, 3/4 view, high angle, left/right



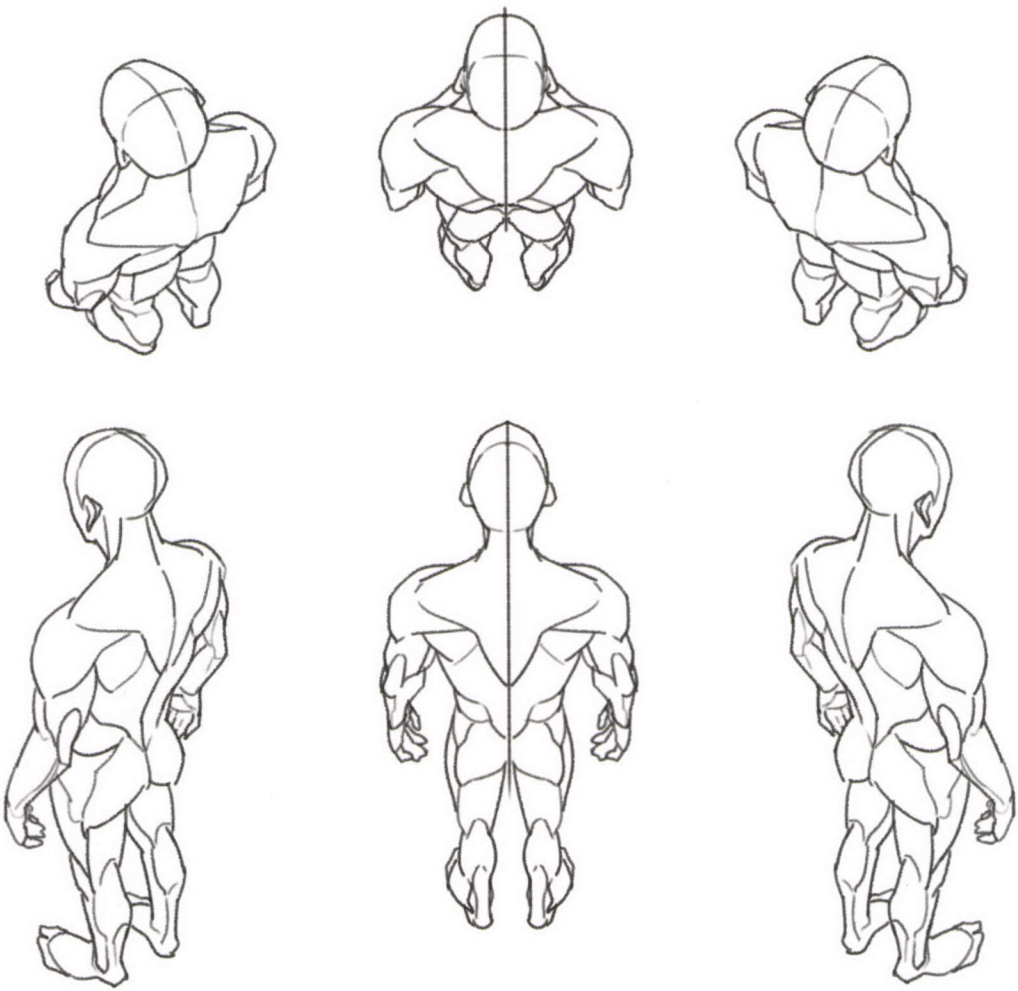
인체 측면 하이 앵글 좌/우

Human body side, high angle, left/right



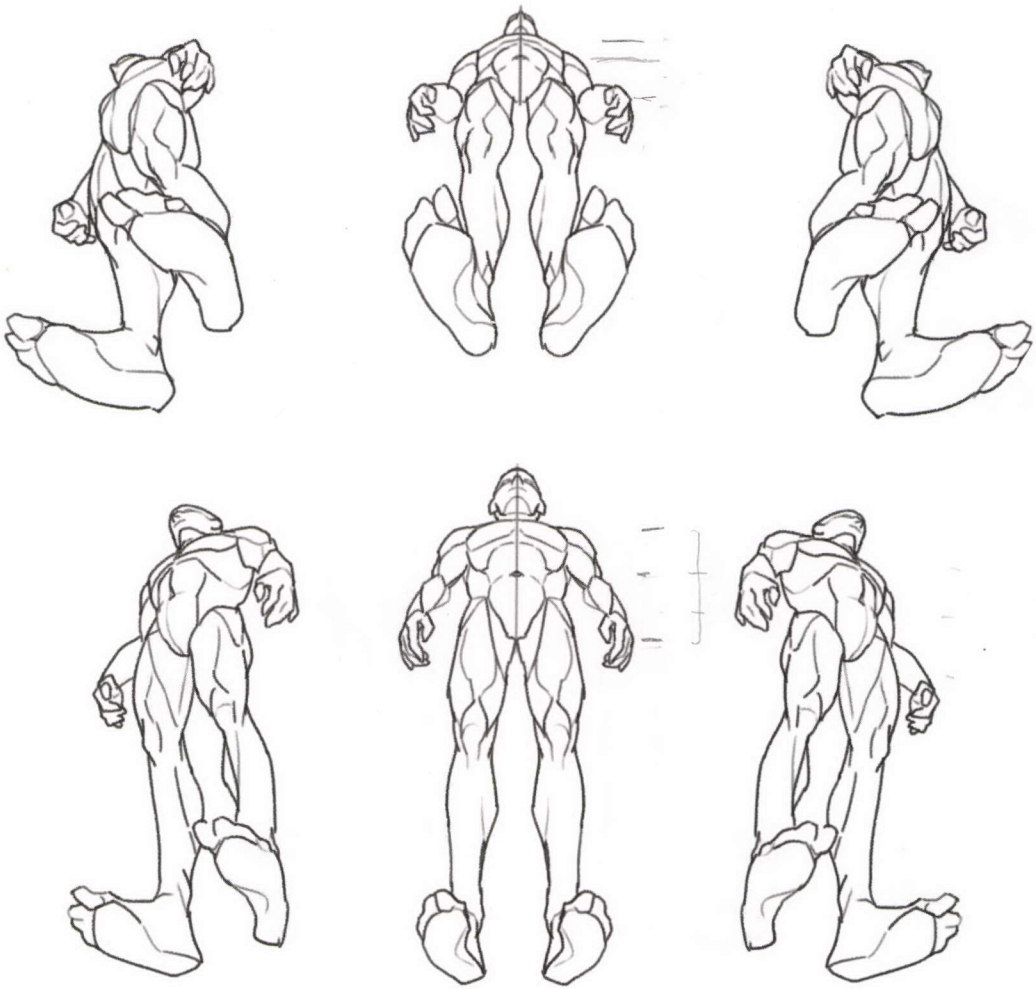
인체 후면, 반측면 하이 앵글 좌/우

Human body back, 3/4 view, high angle, left/right



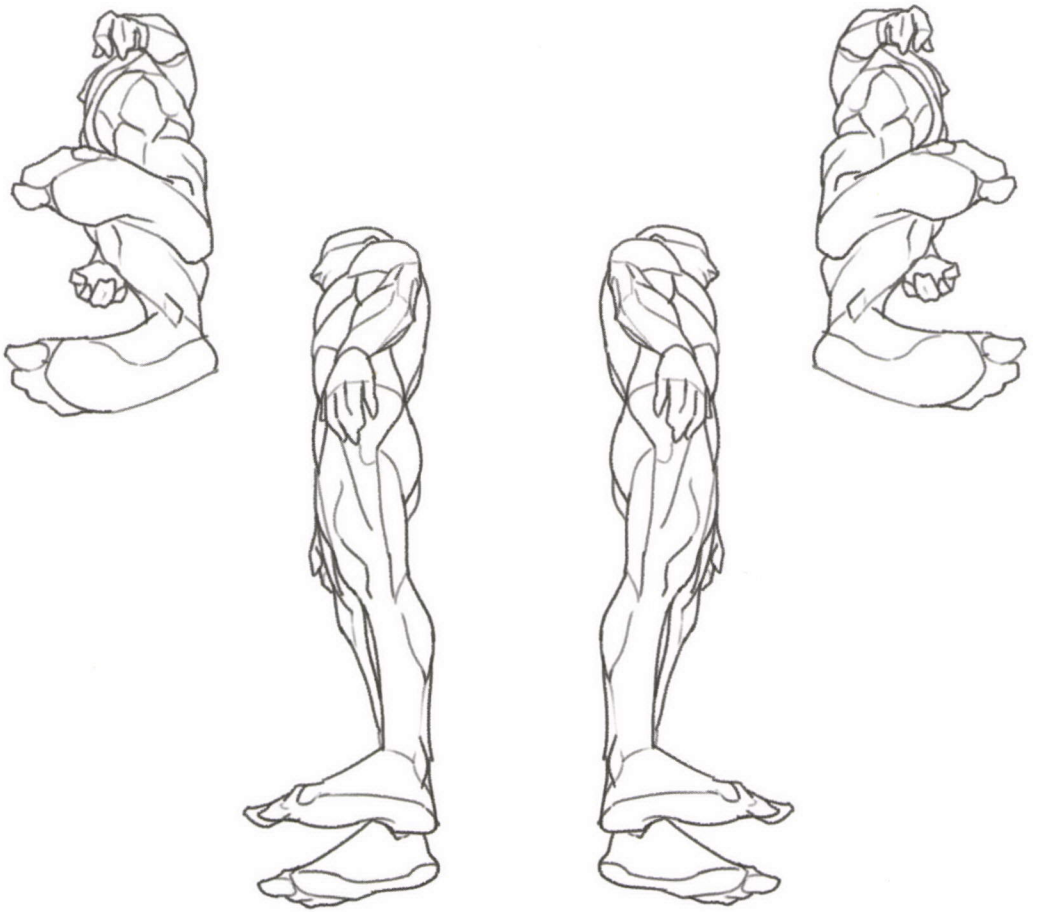
인체 정면, 반측면 로우 앵글 좌/우

Human body front, 3/4 view, low angle, left/right



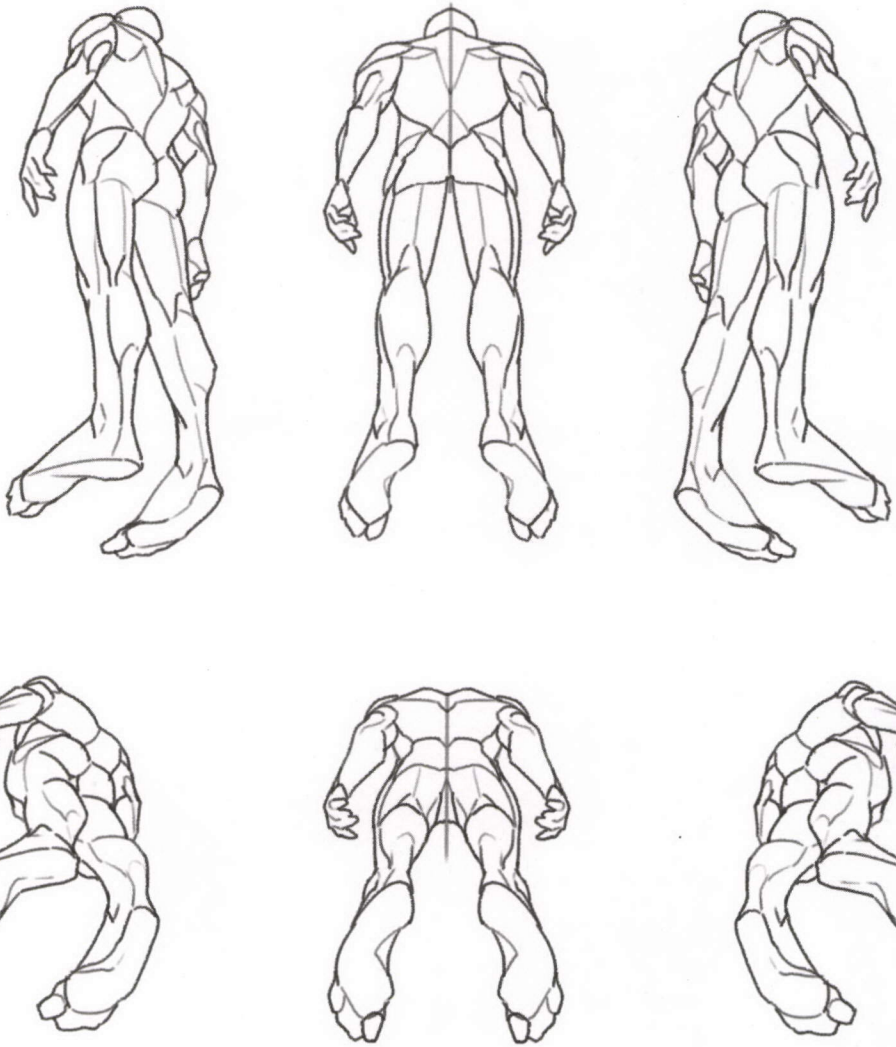
인체 측면 로우 앵글 좌/우

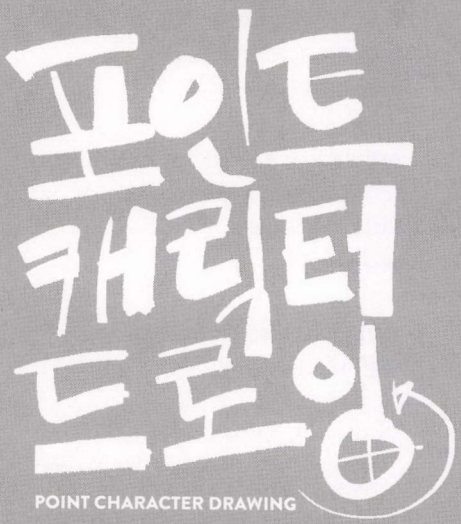
Human body side, low angle, left/right



인체 후면, 반측면 로우 앵글 좌/우

Human body back, 3/4 view, low angle, left/right




포인트
캐릭터
드로잉
POINT CHARACTER DRAWING

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초판 1쇄 발행 2021년 9월 30일
초판14쇄 발행 2025년 3월 20일

지은이 타코
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ISBN 979-11-6398-821-2 (04650)
세트 979-11-6398-819-9

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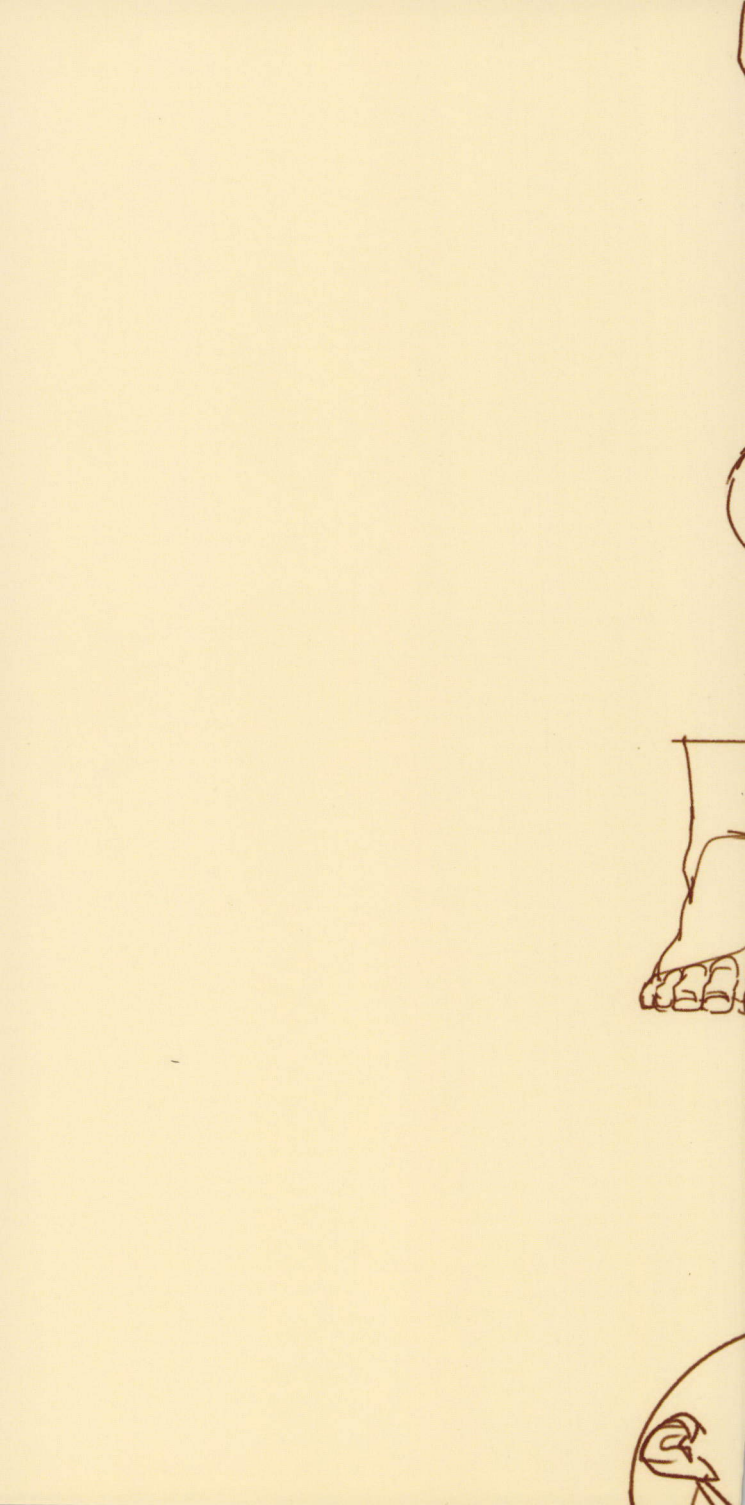

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